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Design Guidelines for Restoration and Adaptive Use of The Ferry Building

San Francisco Port Commission
City and County of San Francisco

Charles Hall Page & Associates, Inc.
San Francisco, California

July 1978

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Note: The photographs on pages 4 and 5 are composite photographs, that is, several photographs spliced together. This explains why tonal differences are discernable on the City-side plate, and why the Ferry Terminal facility is not shown in true and total perspective on the Bay-side plate.

INTRODUCTION

The San Francisco Port Commission, on March 3, 1978, conducted a special meeting to review and discuss a staff memorandum which outlined specific recommendations regarding restoration and renovation of the Ferry Building. At this and subsequent Commission meetings in March and April, the Commission adopted several policies and approved other ancillary items with a two-fold objective in mind: to proceed with modifications to the Ferry Building so that the Port of San Francisco can achieve a superior utilization of this major City-owned property, while at the same time ensuring that any and all modifications are appropriate and, to the extent possible, will enhance the special character of a property which is now pending nomination to the National Register of Historic Places. The Commission also recognized that satisfactory achievement of this objective will require utilization of management and development capabilities not possessed by the Port or other City agencies. Accordingly, the Commission decided that it would undertake an extensive review and bid process to obtain specialized development and management services required for this project. In return, the Commission is prepared to extend to a developer or development company a master lease on the Ferry Building.

The opportunity to restore and renovate a property of the Ferry Building's significance and potential future use is very infrequent, to say the least. At the same time, the uniqueness of

this offering also requires careful consideration of a complex but interrelated series of decisions regarding the future of the property, including design, engineering, permit and code requirements, marketing and management. In this light, the Commission further recognized that a project of this special nature and magnitude would require the generation of certain technical and professional information, both to aid the Commission in selection of a developer or development company and to help guide decision-making at the time modification proposals are prepared and presented to the Commission and other advisory and review agencies. Accordingly, the Commission directed the Port Director and staff to gather data on current leases, licenses and earnings associated with the property, and, as well, to prepare a preliminary report on the building's structural conditions. The Commission also authorized the Port staff to enter into necessary agreements with outside consultants in order to obtain a property appraisal of the Ferry Building/World Trade Center, and to prepare design guidelines for restoration and adaptive use of the subject property. For this second task, the Commission signed an agreement effective March 28, 1978, with Charles Hall Page & Associates, Inc.

The contract with Charles Hall Page & Associates, Inc., provides for development of design guidelines which address exterior areas of the building, including the building site, and interior public spaces or concourses. The contract does not include design and layout of interior spaces for office, retail commercial and service, and other uses. Such interior design and layout determinations will be the prerogative of the developer, based on marketing, rental, and other economic considerations which are properly apart from historic and architectural considerations pertaining to exterior areas of the property.

The contract under which this report is prepared includes a work program whose four major elements are as follows:

1. Reconnaissance and research, in order to assemble materials for an historical overview of the Ferry Building, and to prepare composite photographs documenting the exterior elevations of the building. These composite photographs, as reproduced in this section of the report, provide the Commission and others with concise and useful documentation of the Ferry Building as it appears today;

2. Identification of major design elements, in order to identify and analyze contributing architectural elements of the building, and thereupon to develop design guidelines for exterior and interior public areas of the Ferry Building consistent with the Secretary of the Interior's Standards for Rehabilitation.

3. Identification of site relationships, in order to provide the Commission with guidelines to aid in future development of nearby areas with which the Ferry Building is integrally related; and

4. Preparation of a design guidelines manual, which incorporates the findings, illustrations and recommendations of the three elements above, for use by the Commission, the developer or development company, other advisory and review bodies, and interested members of the community.

This report, then, is basically a manual which contains historical documentation and design guidelines for restoration and adaptive use of the Ferry Building. As such, this report is not a plan, nor is it a document which outlines a specific course of action for restoration and adaptive use of the Ferry Building. For example, this report is not able to draw upon or make assumptions regarding significant legal and engineering determinations necessary to prepare a plan for new construction on the eastern or Bay side facade of the Ferry Building. Such legal and engineering determinations do not yet exist, in part because they can be made only upon preparation of a precise plan for the facade. Only the developer and his architect can prepare such a plan. What this report does do, however, is to provide the developer and his architect with

SOUTH END

NORTH END

design terms of reference which suggest possible and appropriate kinds of change along the eastern facade of the building, including possibilities for increasing usable floor area in this part of the building. Supplemental to this report is a letter opinion from the City Attorney's office regarding potential use or conditions of use of the Ferry Plaza (the BART platform area), as well as responsibilities or obligations of the Port for providing pedestrian and vehicular access to this area. The intent of soliciting this opinion at an early date is to assist the Commission and the developer in assessing development potential of extending the Ferry Building in an eastward direction.

Along a similar vein, the report illustrates possible and appropriate kinds of change to the mechanical and loft spaces of the second and third bays of the building. These changes could result in a substantial increase of usable area in the building. This report, however, can suggest such possibilities only from the standpoint of design terms of reference, and not on the basis of critical factors such as structural and code requirements and economic feasibility. Again, only the developer, his architect and his engineer can make a determination of the feasibility of making such changes, and that determination will rest in part upon preparation of a precise plan.

In summary, this report is intended to provide the Port Commission and staff with a comprehensive package of historical documentation and design guidelines, to be used with a developer or development company in preparing a precise plan for restoration and adaptive use of the Ferry Building. It addresses potential and appropriate kinds of changes for exterior and interior public concourse areas of the property, consistent with standards of the Heritage Conservation and Recreation Service, U.S. Department of the Interior, and the California State Office of Historic Preservation. The design guidelines contained herein do not, as they should not, commit the Commission or the developer to a binding program or single-scheme solution. Instead, the design guidelines are intended to indicate certain general and specific directions for pursuing appropriate changes to the property, while at the same time allowing the developer sufficient flexibility to fabricate solutions which are both imaginative and realistic.

HISTORICAL OVERVIEW

April 18, 1906, 10:00 A.M. The Ferry Building was one of very few downtown buildings to survive the fire.

The Ferry Building has long served San Francisco as a welcoming beacon to all who have entered and left the city, and as a venerable symbol of San Francisco itself, standing as a vital reference point for all who have travelled through, and who reside in, the Bay area. From the time of its conception, the Ferry Building has been an integral part of the experience and view of the city for more people than any other building in San Francisco's history.

In November of 1892, the electorate of California authorized construction of the Union Ferry Depot with the passage of a $600,000 bond issue. The new structure, functioning both as a ferryboat terminal and as a state office building, was intended to replace the old Central Terminal Building built in 1877. The old railroad-owned wooden sheds covered three ferry slips, which had become inadequate to accommodate the rapidly increasing traffic from a growing number of origins and destinations around the Bay.

The architect contracted in 1895 was A. Page Brown, a man who had achieved prominence as a San Francisco architect. Supervision of the building's construction became the responsibility of Edward R. Swain upon A. Page Brown's sudden death soon after construction contracts were let. Assisted by H. C. Holmes, Chief Engineer of the Port, Swain oversaw con-

struction until opening day on July 13, 1898, when ferry service officially began from the new slips, and until final completion of the state offices in 1903.

Construction of the Ferry Building began with a foundation of reinforced concrete piers and a seawall, all of which was supported by piles driven through mud to a depth of 20½ feet below city base. The tower pier alone was 61 by 52 feet and was supported by 345 piles. The claim made in 1898 that the Ferry Building was the most solidly constructed edifice in California was tried and vindicated by the 1906 earthquake.

Upon this foundation, Brown designed a 2-story steel frame building in a neoclassical Beaux Arts style, with an arcaded front that would dramatically respond to the waterfront for 840 feet. The foundation actually built measured 659 feet in length; however, Brown's design allowed for additions to the north and south wings if the need for extended ferry service arose.

The enormous stretch of the building was centrally punctuated by a square clock tower rising 235 feet to a prominent position, visible for the length of Market Street. Modeled after the 12th century Giralda Tower of the Cathedral of Seville, the tower supported four clock faces, each measuring 22 feet in diameter. An inner dial was illuminated at night, as were the lunettes in the tower dome, to act as beacons.

The steel frame design included steel columns, girders, beams and diagonal rods which supported brick walls and sandstone facing, the walls for each story being self-supportive. Early renderings reveal Brown's concept of a central entrance pavilion with arches and a giant order mirrored in north and south end pavilions. The central entrance pavilion used an extended triumphal arch motif of three central arches with secondary end bays containing smaller arched entrances. The bays were articulated by a giant Corinthian Order supporting a full entablature. This whole ensemble acted as the monumental memorial arch forming the door to the City of San Francisco. Construction elevations illustrate the cornice lines and detailing wrapped around the flanking wing ends in place of the pavilions. With the diminution in length, the intended monumental end entrances were not erected. Instead, Chief Engineer Holmes decided to replace the pavilions with plain brick facades with galvanized iron sheathing and appropriated the saved expense for additions to the originally planned interior marble.

Descriptions of the building at the time of its opening in 1898 indicate that sandstone from Colusa was chosen to face the western front. The iron

Front facade and plaza area as they appeared shortly after completion of the Ferry Building in 1898.

Rear facade, ferry slips and northern single-story addition as they appeared circa 1920.

sheathing used on the end facades, the rear bay of the main building, and the upper levels of the tower, was painted to match the Colusa sandstone. The three main arches of the entrance pavilion were open below the spring line, and the six southernmost bays were enclosed by lattice sash windows. On the Bay side, Y-shaped passenger bridges extended from the second story level to the eight ferry slips. These bridges were covered, and designed with rows of arched windows repeated in broader arched openings along the rear facade's upper story.

The ferryboat passengers' experience began by first catching a glimpse of the tower, then by approaching closer until the ferry glided into one of the "dolphin slips", and finally by entering the Ferry Building on the street level where waiting and smoking rooms were found finished in kiln-dried Oregon pine with elegant steel trusses overhead. A grand stairway covered with pink marble led the departing passenger to the upper level promenade which ran the full length of the building and rose 42 feet high with clerestories overhead. This "nave" possessed a rhythmic series of arches made of buff colored pressed brick. Offices were located both on the Embarcadero side and on the Bay side of the "nave". It also contained the main waiting rooms and bridges for boarding the ferries. For thirty years the Ferry Building served over 100,000 commuters per day, amounting to 170 daily trans-Bay crossings. Even the 1906 earthquake and the ensuing damage did not impede the services provided by the Ferry Building, despite early rumors that the building was unsafe and should be demolished. Engineers determined that the only damage rendered was to the tower. Thereupon the stone facade of the tower was removed, structural repairs were made, and lighter weight reinforced concrete was used to recreate the original design. The new concrete facing was painted with Asbestine paint to match the Colusa sandstone of the building.

In 1915, the presence of the Panama-Pacific International Exposition (P.P.I.E.) required some redesign of the Embarcadero to relieve the growing traffic congestion. The two competing Market Street streetcar lines (which replaced the pre-earthquake cable car lines) circled along tracks in front of the Ferry Building, mixing with ferry, foot and auto traffic. By 1915, modern "finger" piers were completed along the length of the waterfront, and infill from the Ferry Building south to Howard Street was added. The brick Agriculture Building (originally a post office) was built as a neighbor to the south wing. Changes also were made to the Ferry Building, including the closing of the lower half of the major northern and southern arches in the central entrance pavilion with latticework

Above: North end of nave in 1957.

Opposite: Construction of third floor slab in south end of nave, circa 1961.

sash, and the opening of the southernmost arcade bays on the street level so that both wings had open arcaded facades along their entire lengths. Also, an open canopy was added to the end of the south wing, apparently to serve as the S.P. baggage room. According to original plans, this facility formerly was located within the enclosed arcade on the south wing. Finally, in celebrating the exposition, large neon lettering was installed along the upper story roof line. Today this sign reads: Port of San Francisco.

Between 1916 and 1920 an iron pedestrian overpass was installed in order to span the Embarcadero from the north side of the entrance pavilion on the second floor level to Market Street. The added S.P. baggage area was converted into a one-story annex with arched windows, but was later removed in 1958. The overpass continued to help relieve traffic congestion until 1942 when it was taken down and used for scrap iron.

The 1920s and 1930s proved to be the germination period for dramatic changes in transportation for the Bay area. An underground subway was built in front of the Ferry Building, while, off in the distance, the Bay Bridge began to emerge, linking East Bay cities and San Francisco. In 1939, the railroad opened on the lower level of the Bay Bridge, resulting in a sharp decline in ferry use. By 1943,

Front facade, streetcar turnabout, and former post office building at the time of the city's preparations for the 1915 Panama-Pacific International Exposition.

Original plans called for construction of a pedestrian overpass for the safety and convenience of passengers crossing the Embarcadero to the Ferry Building. It was actually constructed in 1917.

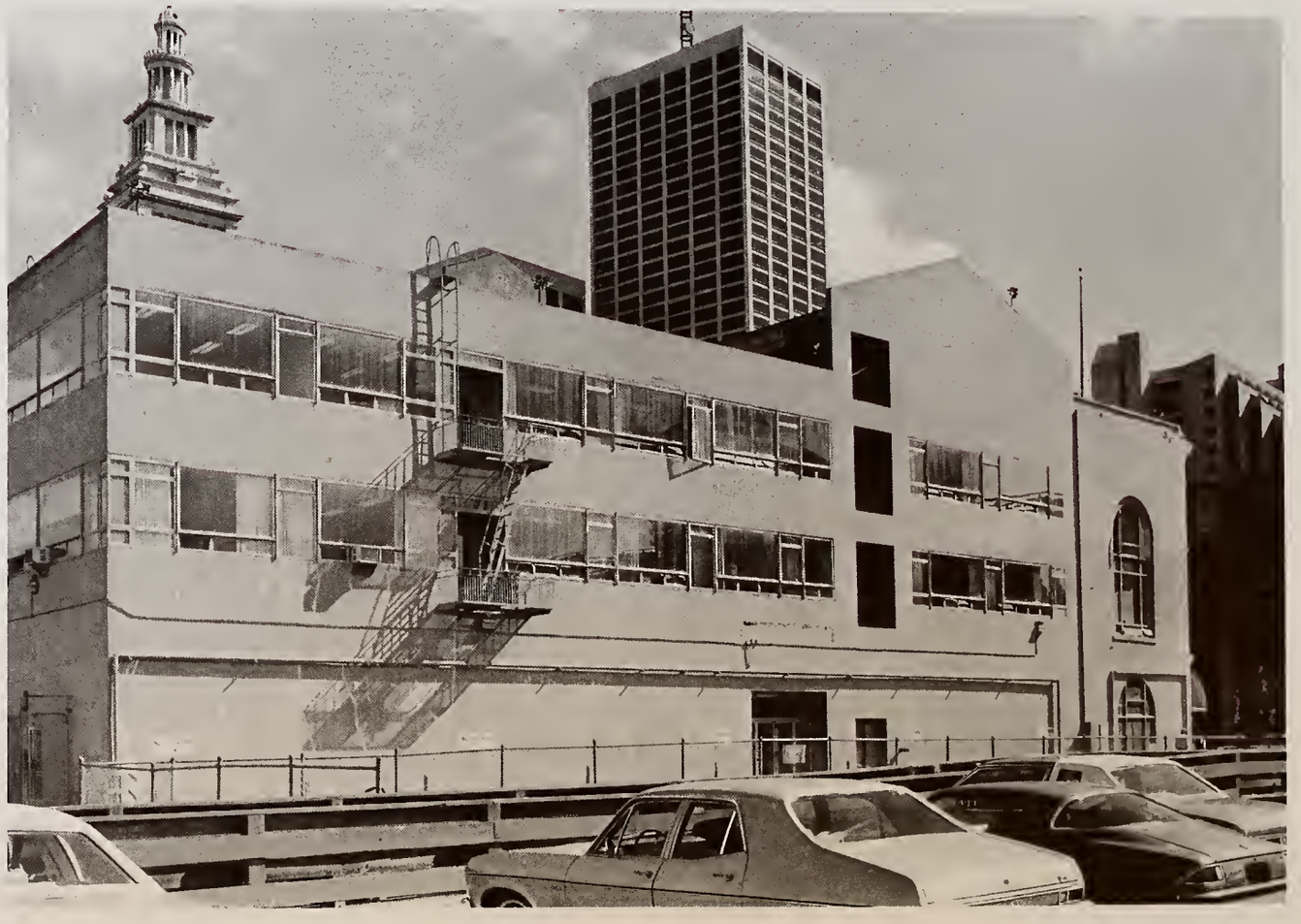
Demolition of second, third and fourth bays of north end in 1955, to prepare for construction of the World Trade Center.

the once bustling second floor waiting rooms in the Ferry Building were used to house servicemen on leave. The city streetcars moved their terminus to the new Alameda-Contra Costa County terminal shared with the trans-Bay railroad. The iron footbridge was no longer needed.

In 1958, ferry service from the Ferry Building was discontinued. This symbol of "a grand and beautiful San Francisco" was not only widowed upon demise of the ferry operations, but was functionally and aesthetically severed from its relationship with the city with construction of the Embarcadero Freeway, begun in 1957. And, at the same time, the north wing was reconstructed to house the offices and showrooms of the World Trade Center. The Bay side's rising tiered facade was replaced by a broad wall with a series of small windows, sharply contrasting to the south wing. In 1961-62, the south wing interior also was converted into office space by dividing the original second level into two floors, hanging a ceiling from the graceful steel trusses, and blocking out the clerestories. The mezzanine level floor extends across the entire length of the building. Due to conversion in use and extensive alterations to the interior, the exterior of the Ferry Building on the Embarcadero side has been changed as well. Many of the north wing lattice windows have been removed or blocked out, and the

street level arcade has been lost to windows and a canopy.

In conclusion, the Ferry Building exists today as a building divided in half, or as two buildings under one roof, and hence the common reference to the property as the Ferry Building/ World Trade Center. And the building today supports primarily private office space use, whereas it originally served as a public transportation depot facility. Nevertheless, in spite of this recent history of major alterations, the Ferry Building continues to stand indominatably, both in scale and style, as one of San Francisco's most prominent landmarks. As such, it also continues to stand as the symbolic gateway to the city of San Francisco.



Existing north facade.

ARCHITECTURAL ELEMENTS

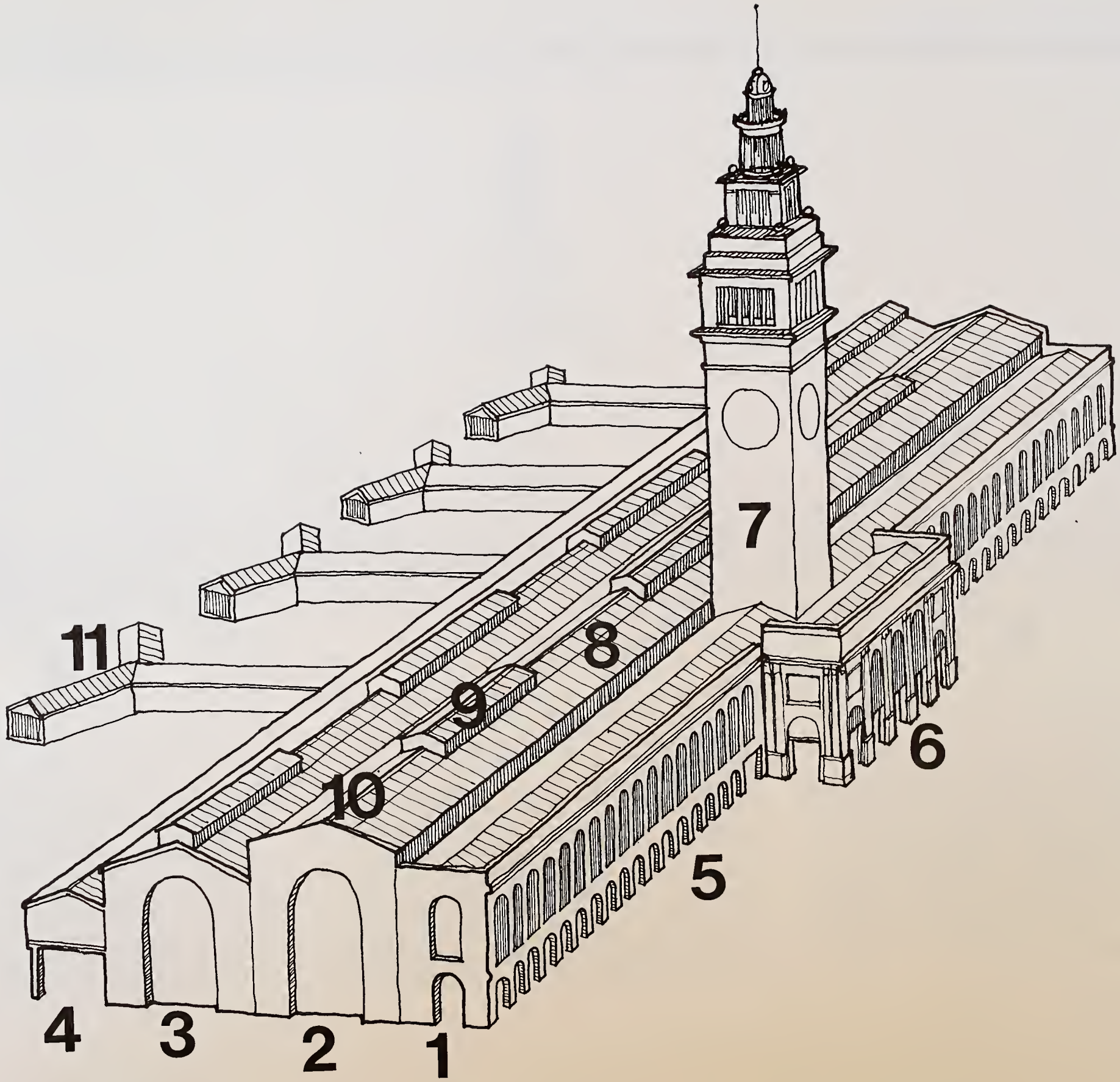
The description and graphic representation of architectural elements in this section relate to the Ferry Building as originally designed and constructed. The section begins with those elements which are general or basic in character, and ends with those which are specific or detailed.

The architectural elements are "pieces" of the structure which, when taken together, make the Ferry Building what it is as an entity. The distinct elements of the Ferry Building, as well as the building itself, are not architecturally unique. The elements are standard elements for the period of the Ferry Building's design and construction.

A two-fold purpose is served by devoting considerable time and space to a description and graphic representation of the elements within the pages which follow. One, an appreciation of the architectural elements allows one to better understand the underlying design concept as well as eventual realization of the Ferry Building. And, two, it is through this appreciation of the architectural elements that one is able to generate and construct specific design guidelines for restoration and adaptive use of the Ferry Building.

To summarize, the architectural elements which follow provide important documentation for guiding decisions on that which is appropriate in terms of new construction as well as restoration or rehabilitation.

A 160 foot by 660 foot structure is divided into four longitudinal bays (1) (2) (3) (4) which run the entire length of the structure (two major bays (2) (3) contain large, multi-story spaces, and two minor bays (1) (4) contain smaller, single-story spaces). The front facade (5) is a long, continuous double arcade interrupted by a projecting central entrance pavilion (6) with side entrances. A 240-foot campanile-type tower (7) is set into the building mass behind the entrance pavilion. The pavilion and tower visually identify the center of the building when it is viewed from any angle. The two major bays (2) (3) each have gabled roofs (8) that are interrupted at alternating intervals by symmetrically-placed, projecting vent monitors (9). Skylights (10) run the entire length of the gabled peaks on the major bays, extending up and along the vent monitors. Projecting from the rear of the building are four stationary ferry gangways (11) which join the building at the second floor level of the fourth bay (4). The campanile-type tower (7), visible from distances from which the main building is not, becomes the symbol of the Ferry Building, and provides orientation for travelers and residents of the Bay area. The tower lies directly on axis with both Market and Commercial Streets, and, because it is parallel with the Embarcadero and not Market Street, it provides a dynamic, three-dimensional form when viewed down the Market and Commercial Street axes.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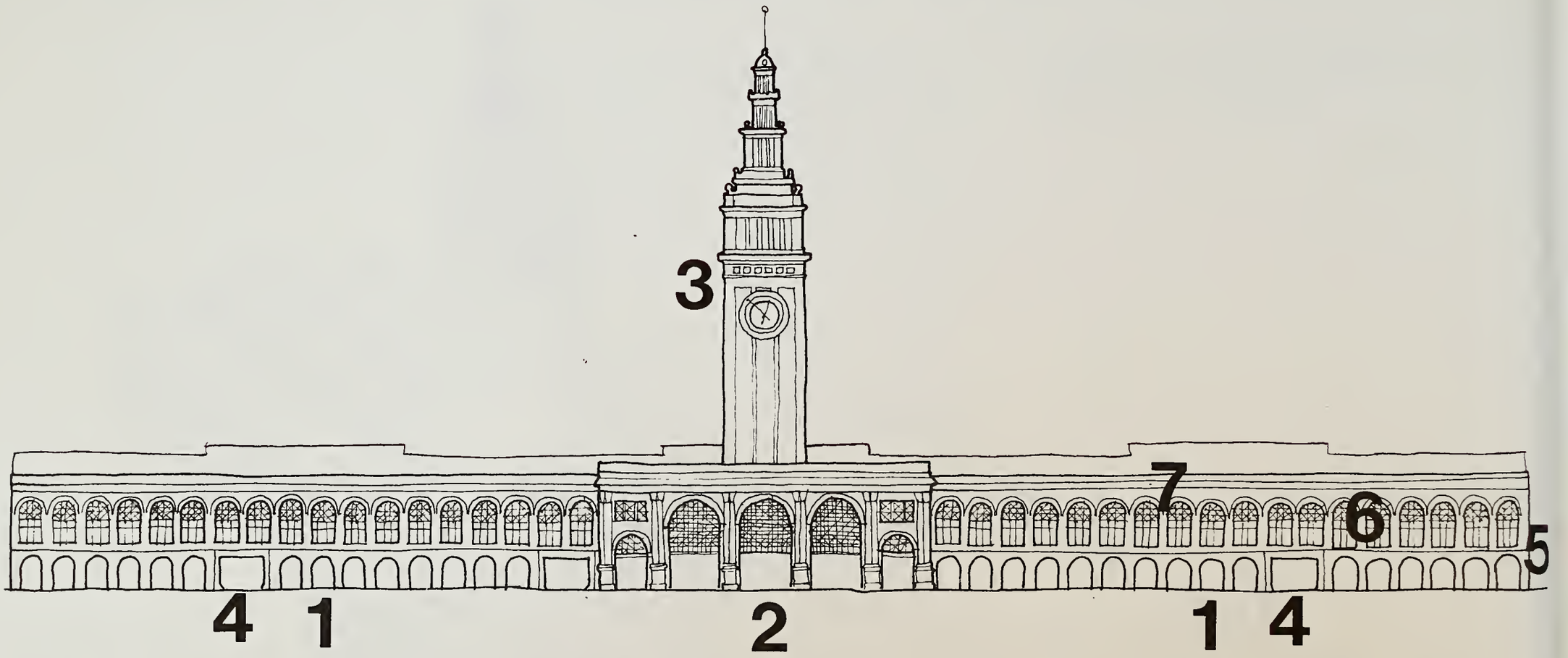
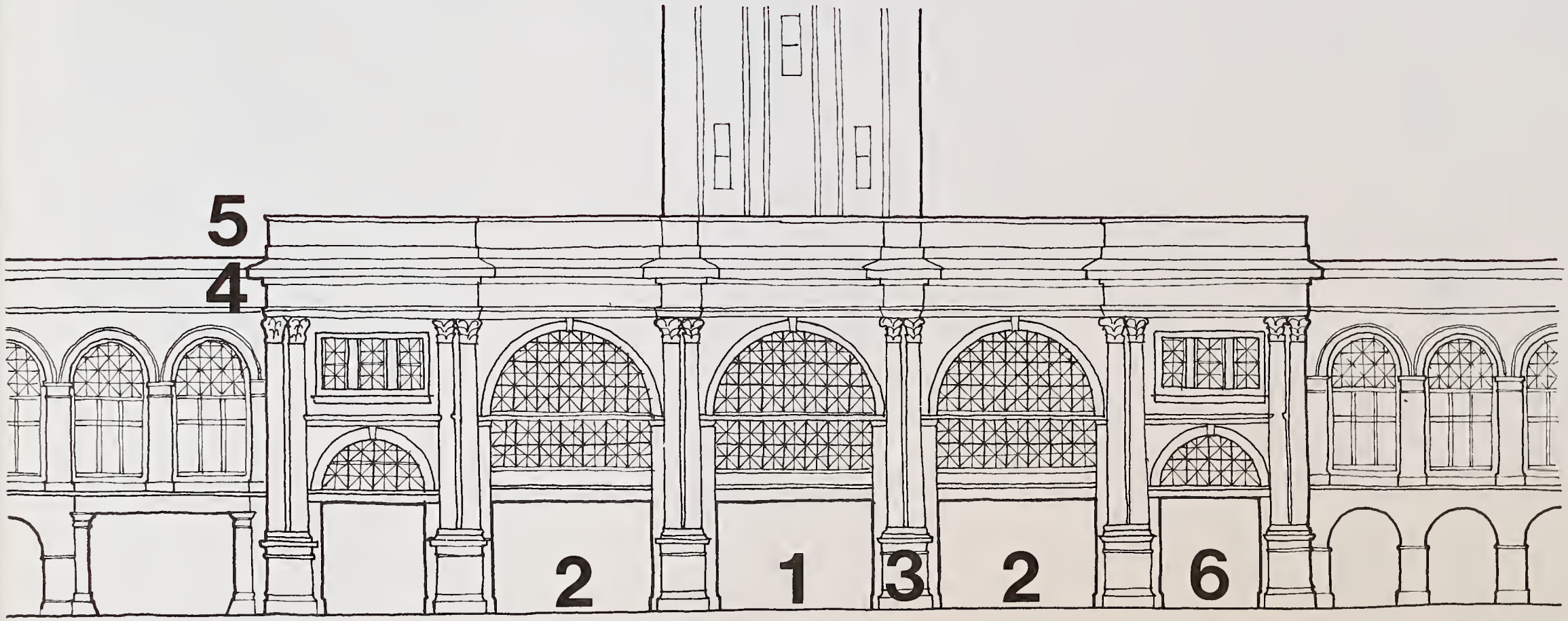
FRONT FACADE

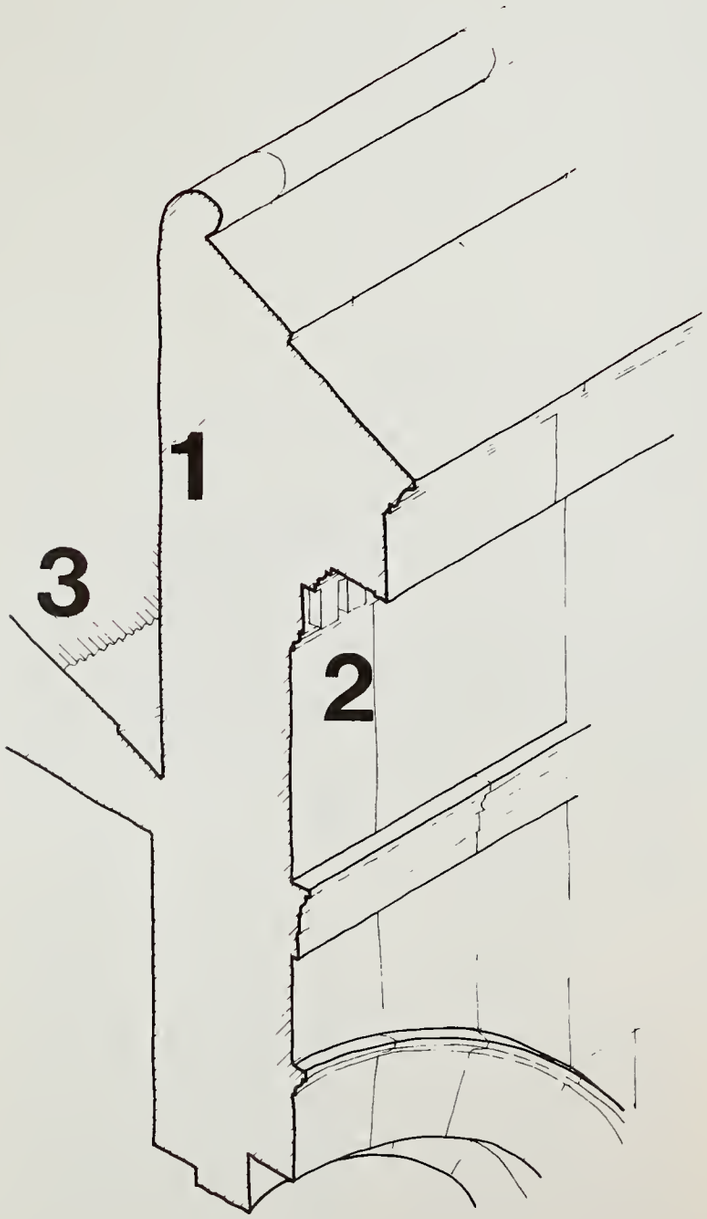


The front facade is the principal facade of the Ferry Building, its long continuous Colusa sandstone arcades serving as both a perceptual and physical threshold to the city of San Francisco. The facade is composed of three major architectural elements: the long, double-arcaded wings (1), the great central entrance pavilion (2), and the campanile-type tower (3). The arcading of the wings (1) and central pavilion (2) is open on the ground floor of the facade and allows complete freedom of movement into and out of the building envelope along the entire 660-foot length of the structure. Three rectangular vehicular passageways in the side wings (4), although two bays wide, maintain the scale and rhythm of the smaller arched openings which surround them. Above the ground floor arcade is a projecting stone string course (5) which effectively divides the facades into upper and lower portions, and also delineates the levels of the building's major interior spaces. The upper facade of each side wing contains a "blind" or closed arcade of eighteen two-story bays (6) which terminate abruptly at the ends of the building. The upper facade is capped by a large entablature (7) and parapet wall which conceals the roofs of the bays when viewed from ground level.



The projecting central entrance pavilion consists of five front bays and two side bays in the form of an extended triumphal arch motif. Projecting about 30 feet from the center of the front facade and using elements of the Colossal Order (three-story columns and arches), the pavilion clearly defines itself as the major entry and exit element of the front facade. Completely open on all sides of the ground floor, it allows direct access to the rear of the building through a central passageway (1), as well as to the major interior spaces on the second floor via the grand stairways behind the two side bays (2). The Colossal Order consists of six pairs of Corinthian columns on pedestals (3), which support an entablature (4) and parapet (5); and three triple-story entrance arches (2) (3), which are flanked by single 1½-story entrance arches (6) on the side and end bays.

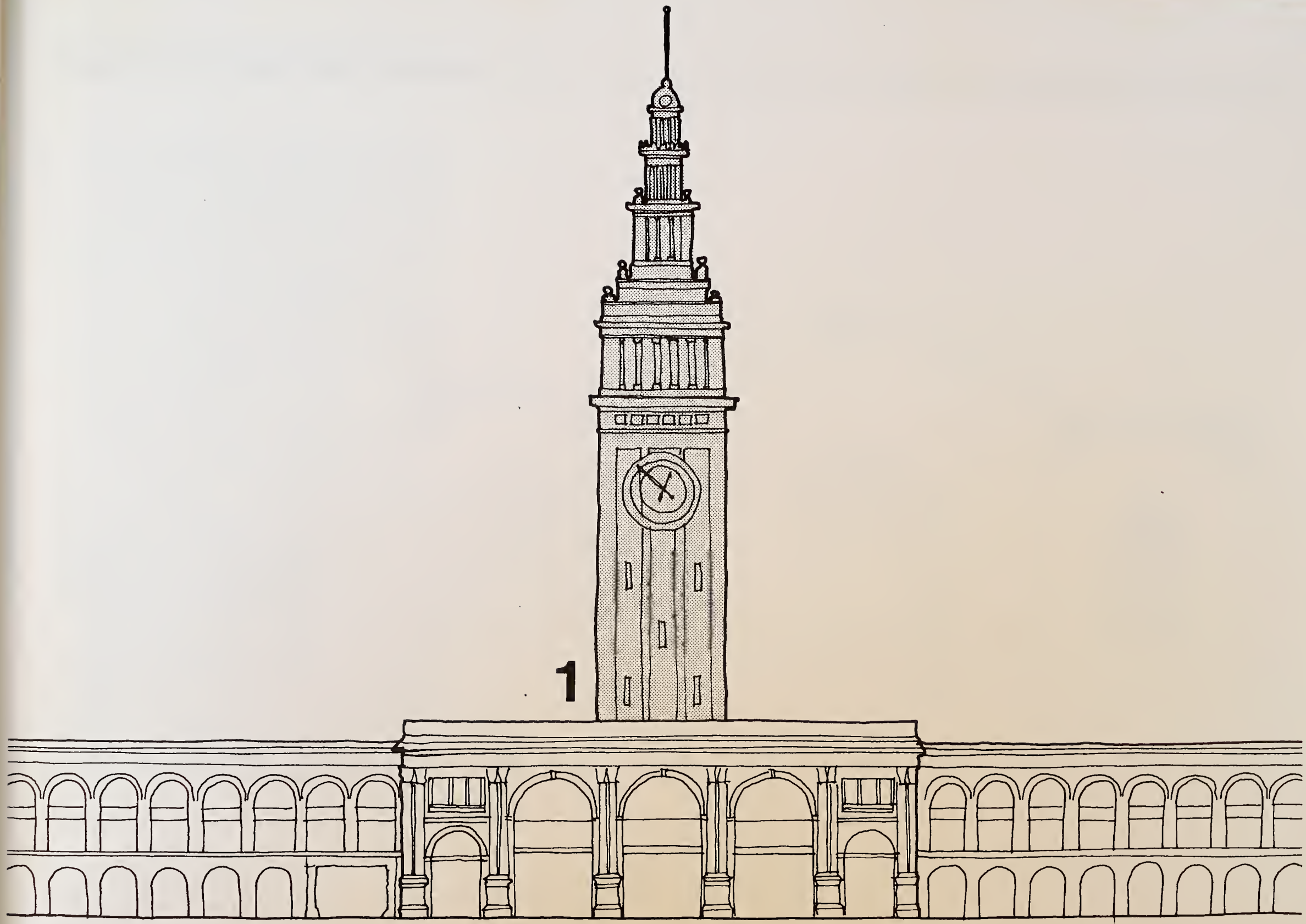
PARAPET AND ENTABLATURE



The parapet wall (1) and entablature (2) (or more simply, cornice) extend the full length of the front facade in varying levels of embellishment. Along the side arcades they formally terminate the facade so that the roofs (3), which are prominent on the side and rear facades, are not visible from the front of the building. At the central entrance pavilion the cornice continues in the same design and at the same height, while the parapet wall doubles in height to relate more effectively with the enlarged scale of the Colossal Order on the central bay.

TOWER

The tower (1), although relating generally to the front facade, is visible from all sides of the building and stands distinct from any single facade. Patterned after the campanile bell towers of Italy, which normally are free-standing, the Ferry Building tower stands totally within the building mass and has many of the qualities of such towers because the "connection" between the tower and the building is never seen. Because of its great height and setback, the tower almost disappears when viewed from near the entrance pavailion or front arcades.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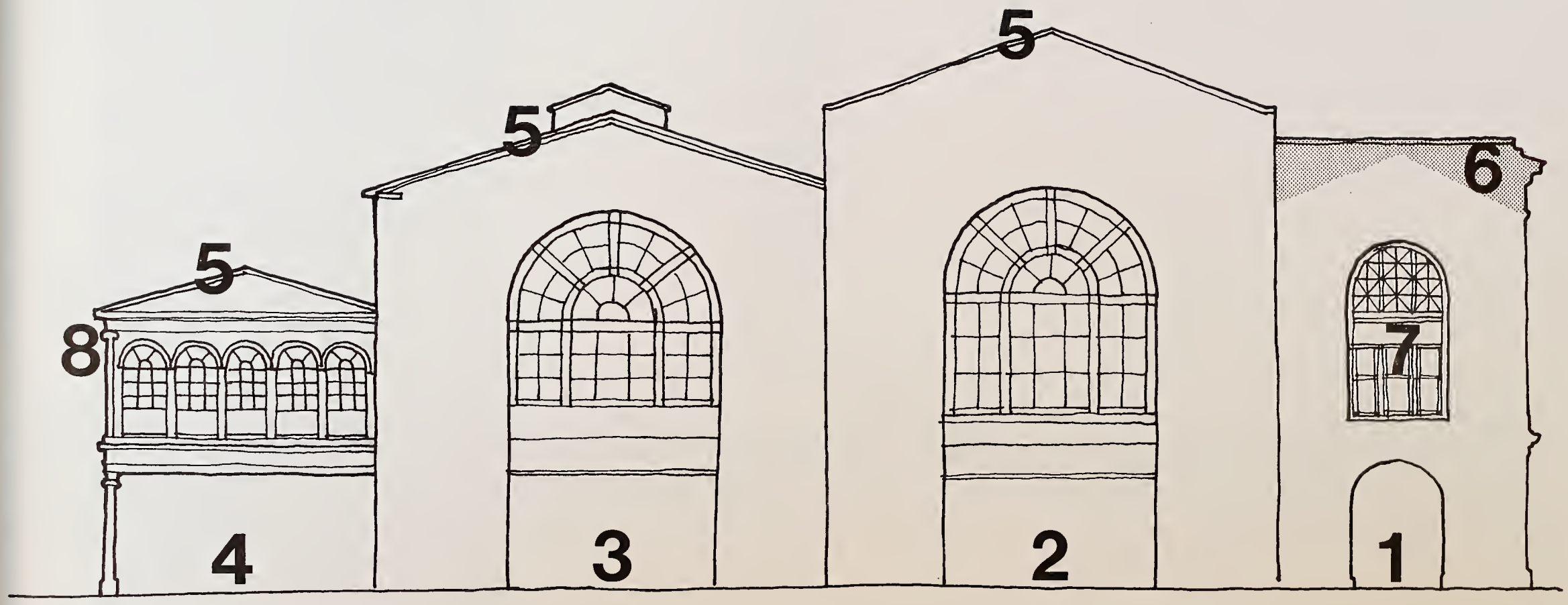
NORTH AND SOUTH FACADES

The north and south end facades are extremely simple in form and detail, and give the appearance of being "partition walls" which enclose the ends of the building. Four large bays (1) (2) (3) (4), corresponding to the four major interior bays, are clearly delineated and express the sequence and relative size of the spaces in these bays. Bay (1) contains the arcade at ground level and offices on the second and mezzanine levels; Bay (2), the "Group Nave"; Bay (3), the waiting rooms; and Bay (4), the gallery. All these major interior spaces terminate on the end facades and use an arch form to pierce the end wall. The gable roofs terminate at the end facade also, and are visible as a series of gable ends (5) which step down as they approach the rear of the building. The gable end of the first bay (1) is concealed by a parapet (6) which eases the transition from the ornamented front facade to the simpler end facades. Bays (1) and (4) continue some design elements from the front (two-story arcade arch (7)) and rear (ornamented ironwork (8)) facades onto the end bays, in order to relieve the severity of the end facades.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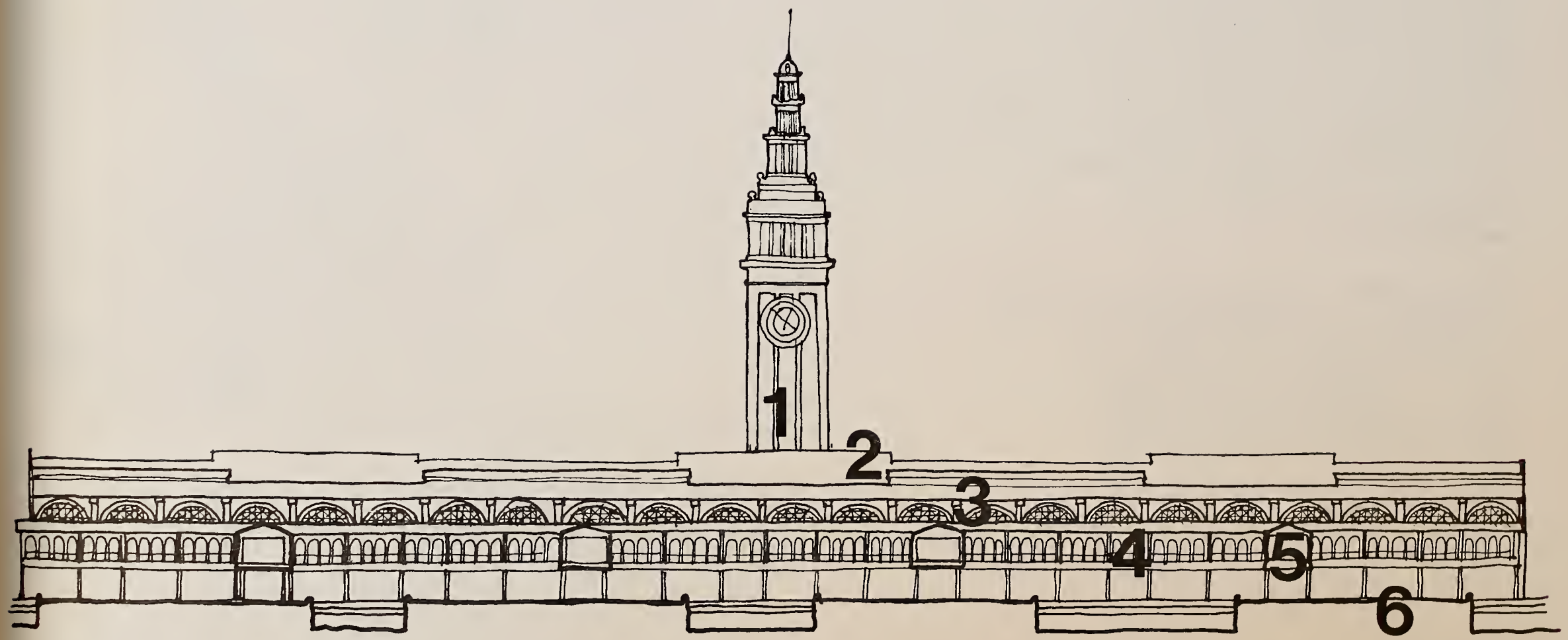
The rear of the Ferry Building is a facade which is "layered" by distinct horizontal and vertical elements, which step down to the water level as the building extends out to the ferry slips. In sequence, these elements are: the tower (1); the "nave" roof and monitors (2); the waiting room roof, monitors and arcaded east wall (3); the gallery roof and wall (4); the gangway roofs and walls (5) (shown in section); and the ferry slips (6) (also shown in section).

By breaking up the rear facade into a complex series of roofs and walls, the formal perception of entry and exit is diminished and the facade itself is more difficult to perceive as a single element, thus reinforcing the formality of the front facade and making it appear even more grand as the doorway to the City. The rear facade elevation represents a utilitarian building with many gabled roofs, vent monitors and skylights. However, by using a repetitious element such as arcading or classical columns, continuously from end to end and by balancing it about the central tower, the facade combines many separate elements into one harmonious elevation.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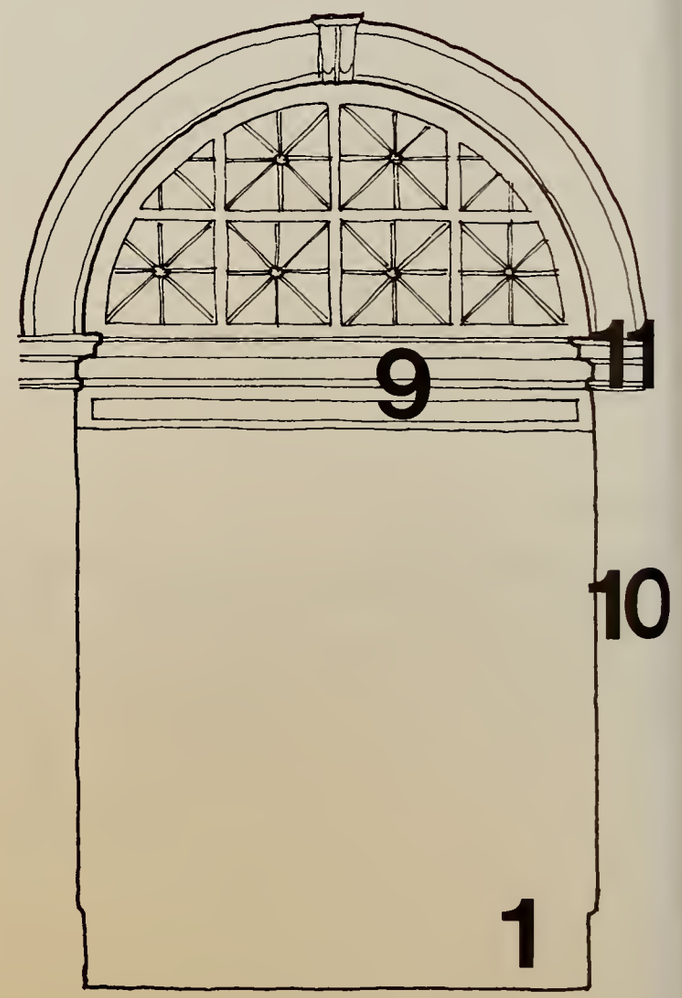
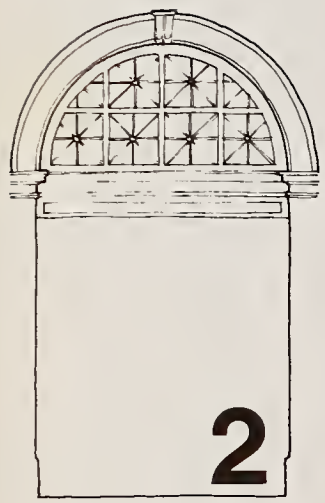
ARCH FORMS

Virtually all exterior (and most interior) openings are in the form of a Roman Arch (1). This basic arch form is the single most important architectural element used throughout the Ferry Building, appearing in seven basic motifs which are repeated at various locations: secondary entrance of the central pavilion (2); arcade entrance (3); two-story blind arcade (4); end windows of "nave" and waiting rooms (5); rear windows of waiting room (6); gallery windows (7); and the major entrance of the central pavilion (8).

Many "openings" that have a flat iron lintel (9) are contained within a larger Roman Arch form. Except for the arches on the north and south end facades, all stand on vertical abutment (10), have notable imposts (11), and appear in an arcading form with other arches.

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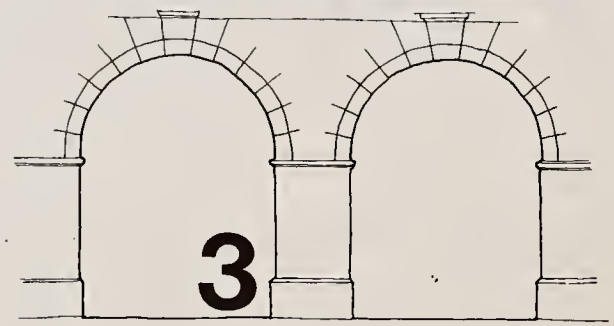
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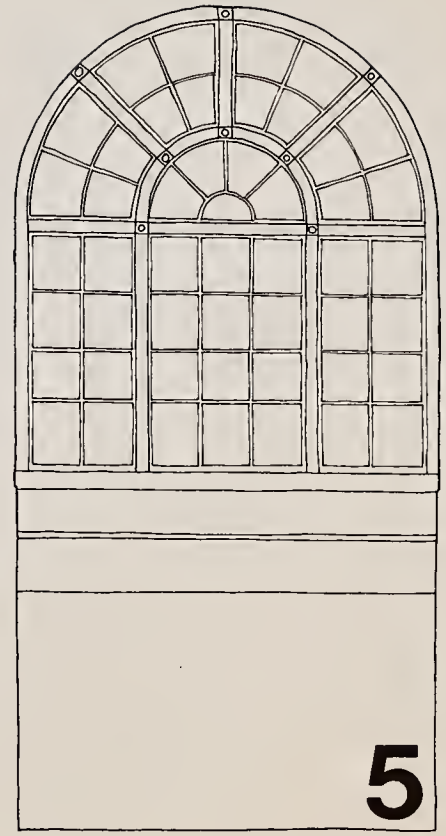
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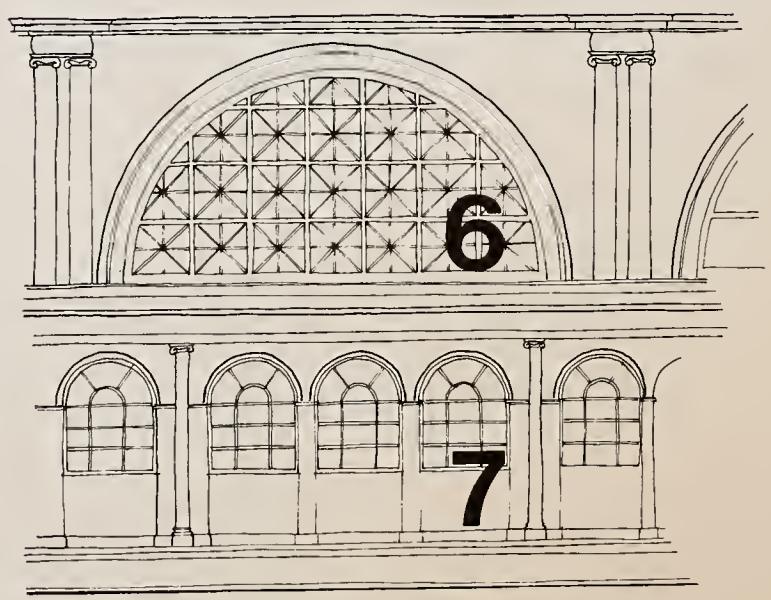
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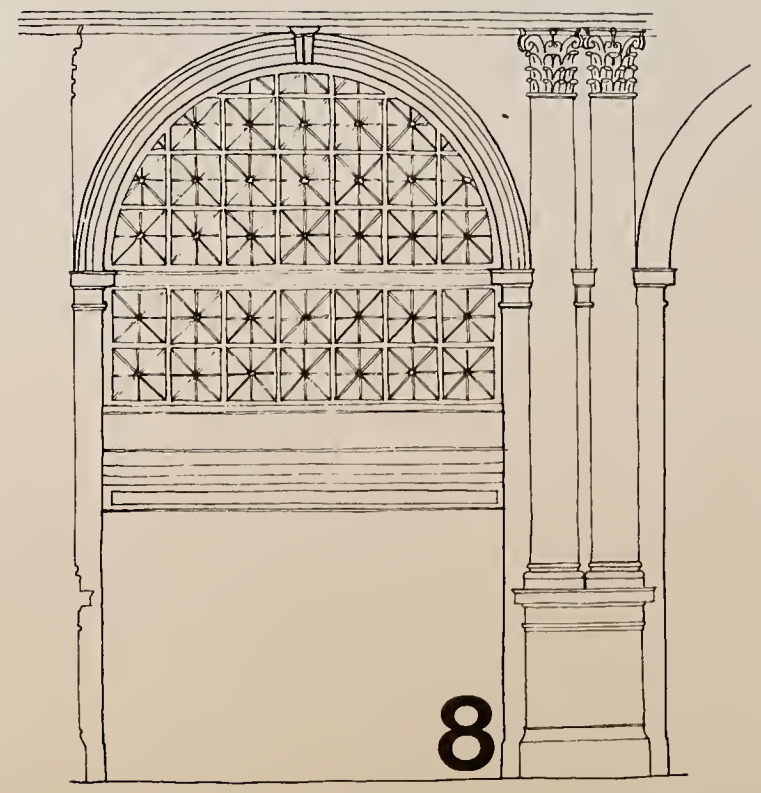
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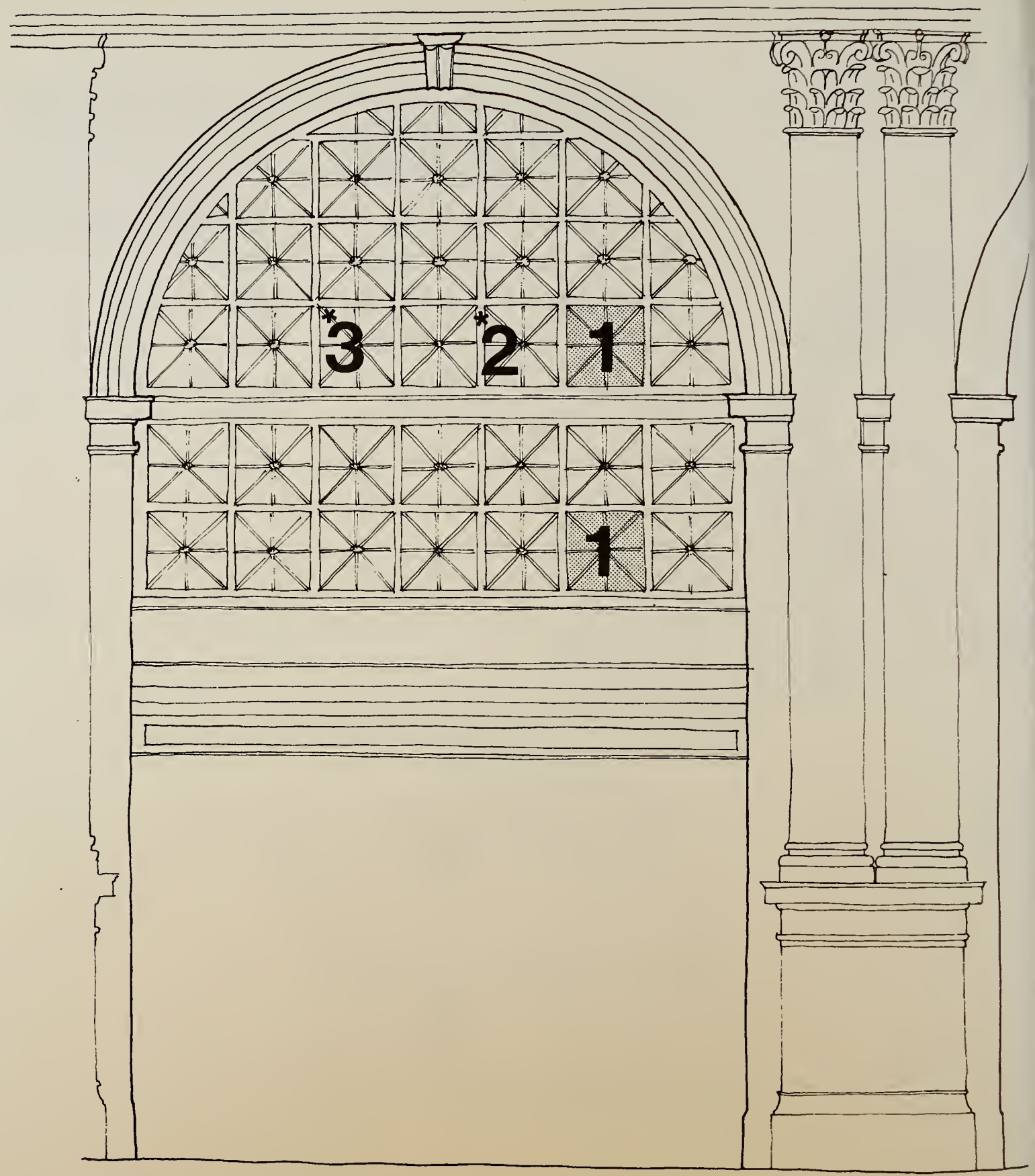
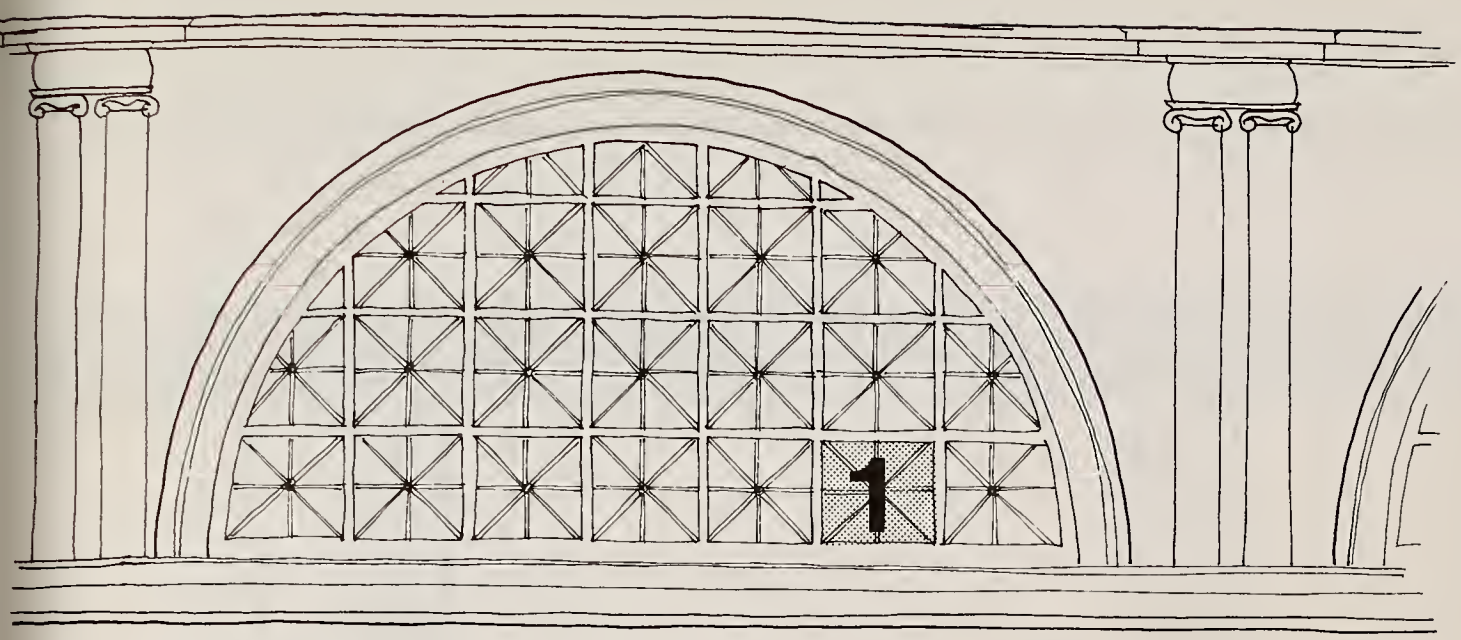
GLAZING

A Clathri or latticework glazing pattern (1) is used as infill for many arches and, although it has its basis in historical architecture, it also has a design effect of reducing the visual scale and importance of the glazing mullions (2) and muntins (3), thereby creating a background "screen" of many small elements which do not detract but actually reinforce the arch form of the opening they enclose.

A simpler and more transparent fanlight glazing pattern (4) is used on the large windows at each end of the "nave" and waiting room spaces. A similar but much smaller version of this pattern also is used in the windows which line the gallery (5) and gangway spaces.

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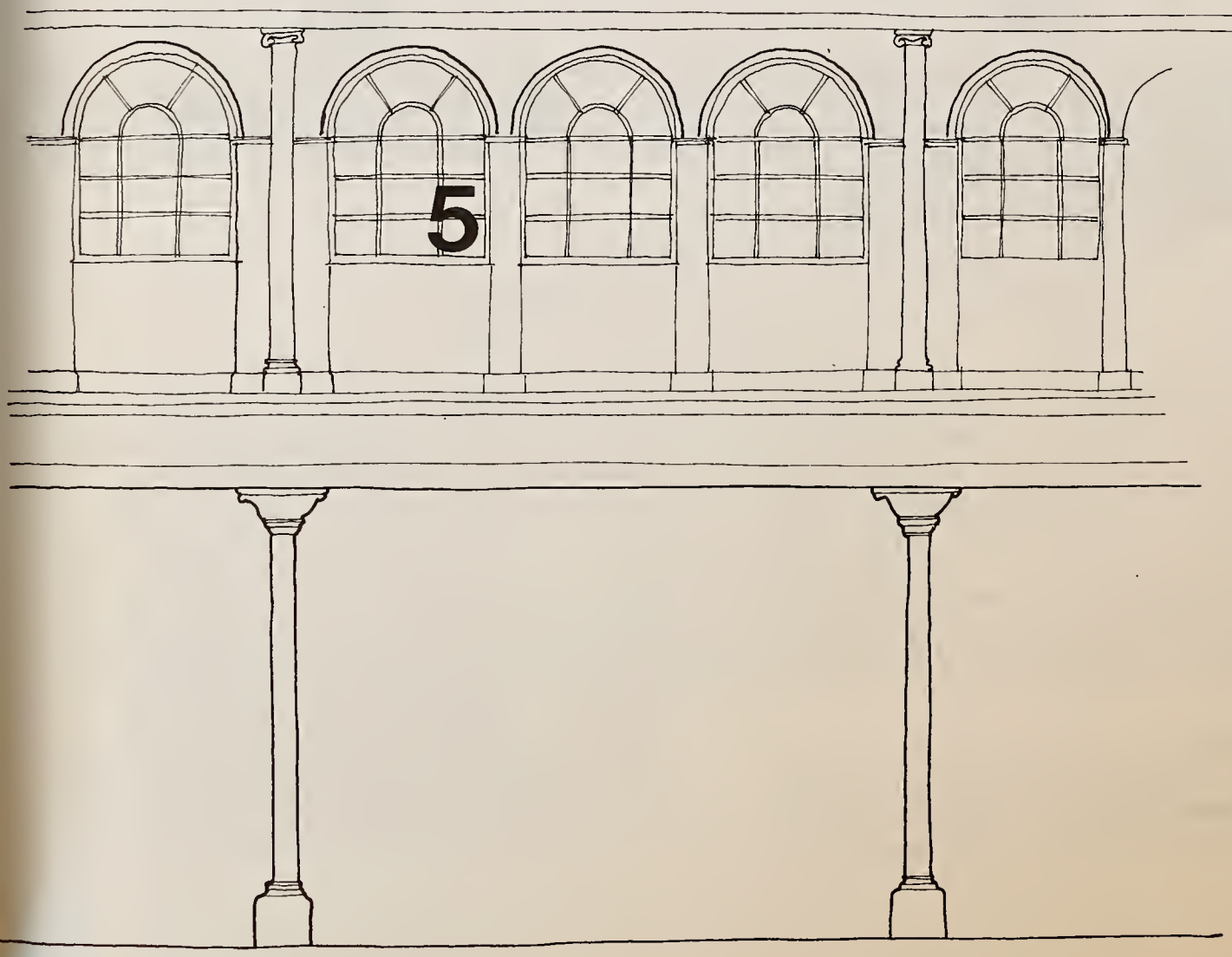
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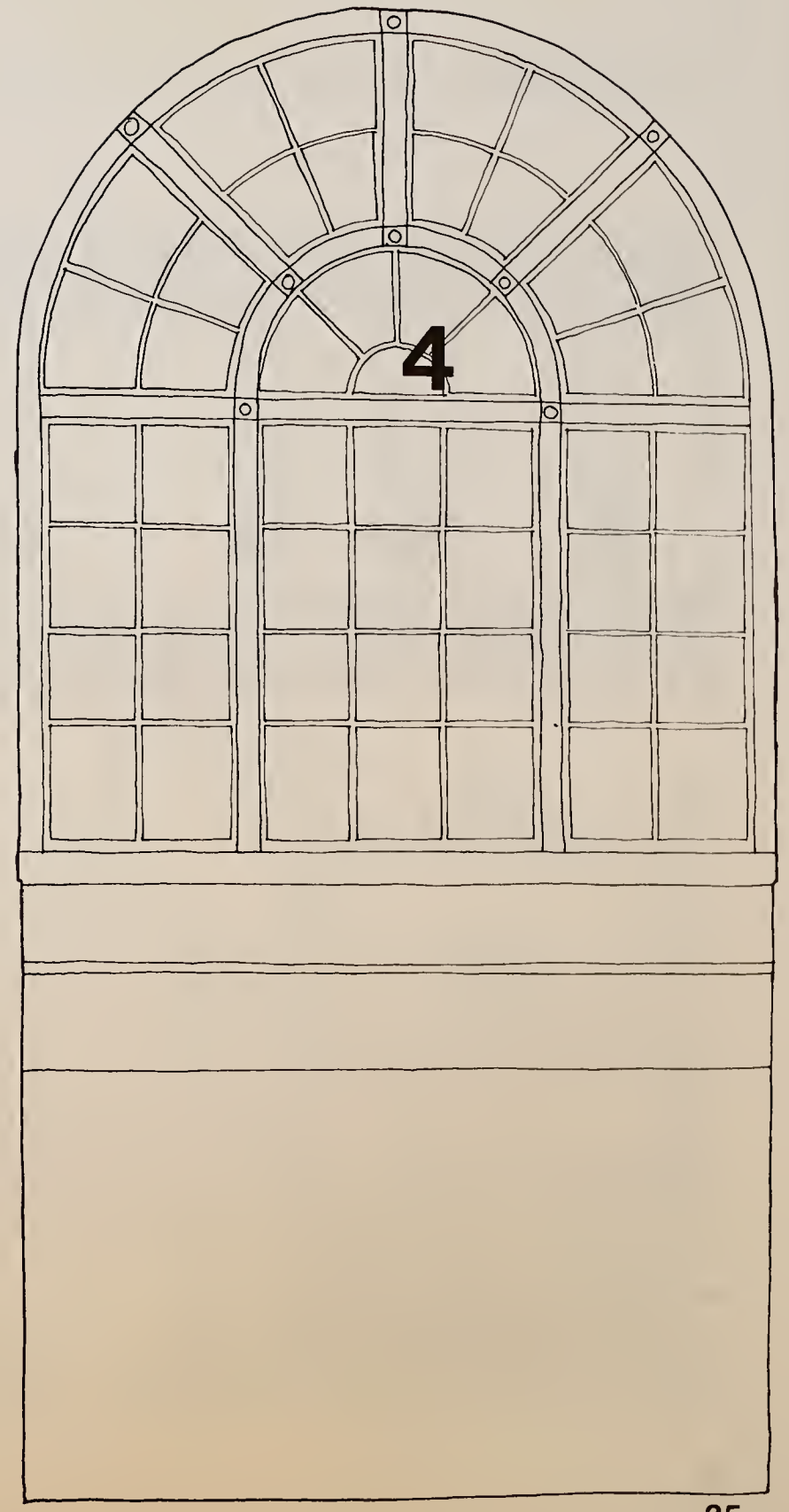
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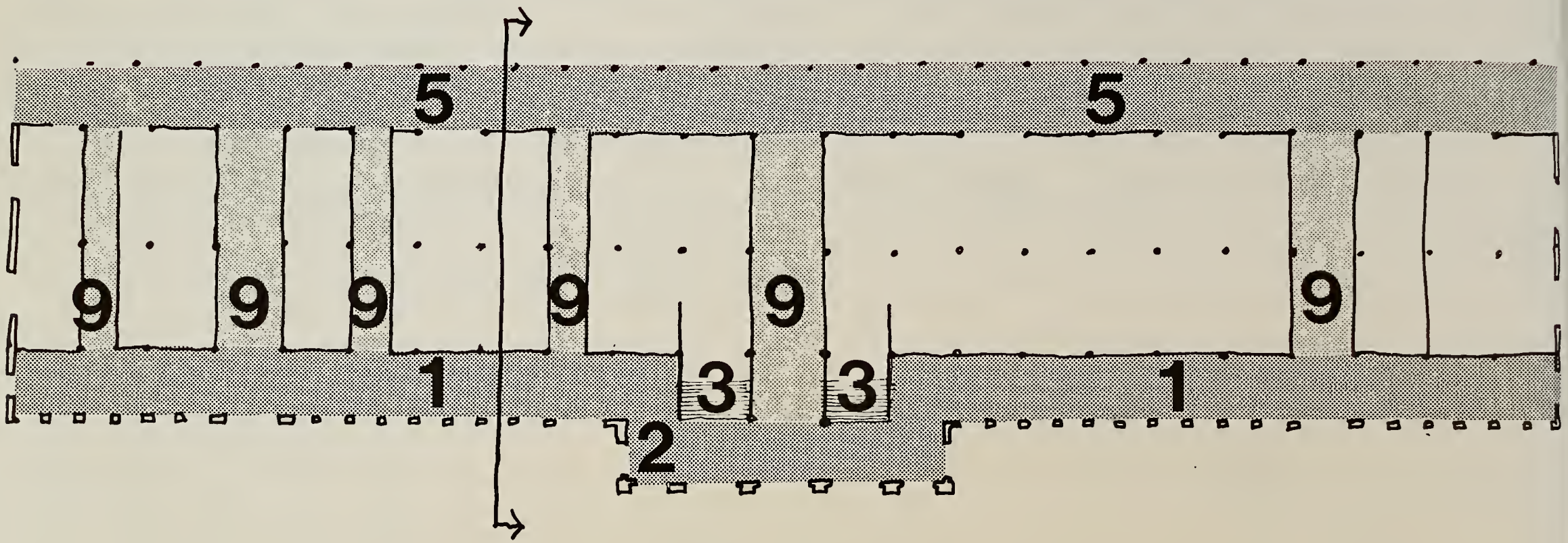
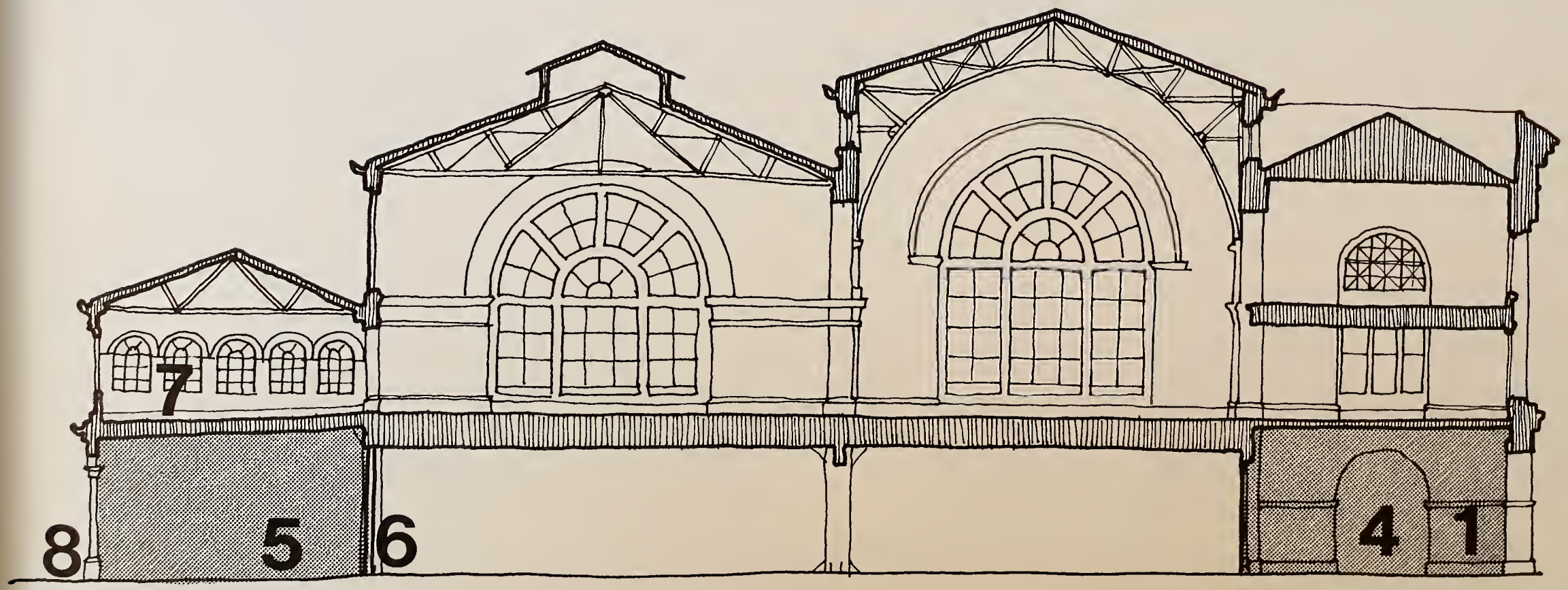


Two large arcades exist within the envelope of the Ferry Building, both on the ground floor. A primary arcade (1) extends along the entire front facade of the building, is one story in height, passes through the central pavilion (2), and wraps around the grand stairs (3), which lead to the second floor nave. The primary arcade is 660 feet long and 30 feet deep, and is essential in providing a spacious and continuous entryway through which people pass in order to enter or to exit the Ferry Building and San Francisco. Although it has no "doors" to open or to close, the primary arcade's stone arches (4) provide a heavy bold line to denote where one makes the transition from the City to the Ferry Building. The continuity of the arcade unifies the building from end to end and, because of its grand scale, heightens the sense of anticipation on entering the building.

A secondary arcade (5) along the rear of the building differs greatly from the arcade in front. Defined only by the waiting room wall (6) and floor of the gallery above (7), its cast iron columns (8) provide little sense of enclosure or containment within the Ferry Building itself.

Connecting the two arcades are six open passageways (9) that pass between the ground floor waiting rooms. These passages allow for a great amount of unobstructed pedestrian movement from the front arcade and the city to the back arcade, the ferry boats and the Bay.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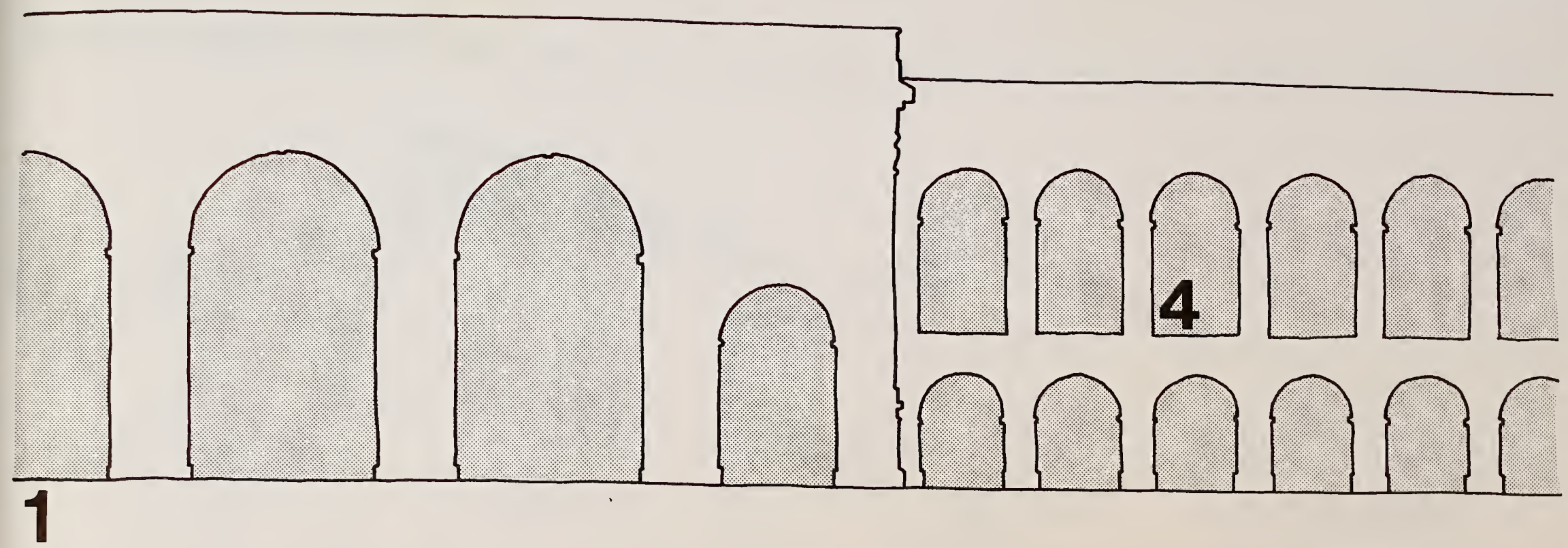
Arcading, as represented by a line of counter-thrusting arches, is used extensively as an architectural element on both the front (1) and back (2) facades of the Ferry Building. The continuous use of an arched element along the entire 660-foot facade of the building unifies the structure and also reinforces the open concept of the building as a grand gateway through which many people are able to pass. The arcading arches are executed in different sizes and proportions and, to some degree, reflect the nature of the spaces behind them, i.e., the small gallery arcading (3) reflects the utilitarian nature of the gallery space, while the two-story arcading (4) in front corresponds to the "nave" space behind it (one bay removed).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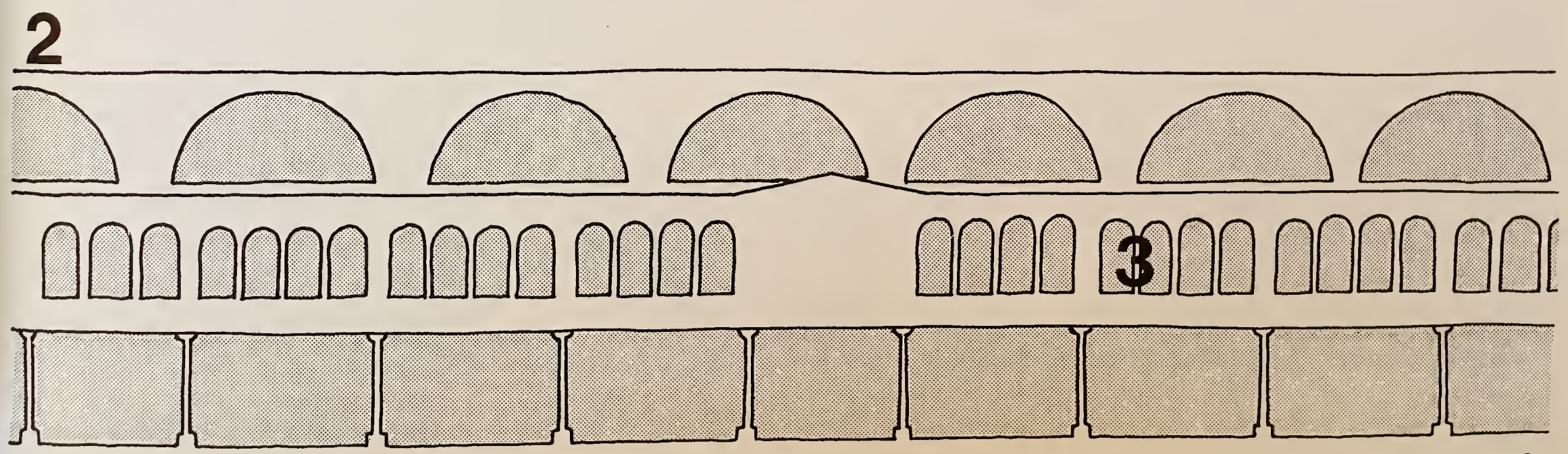
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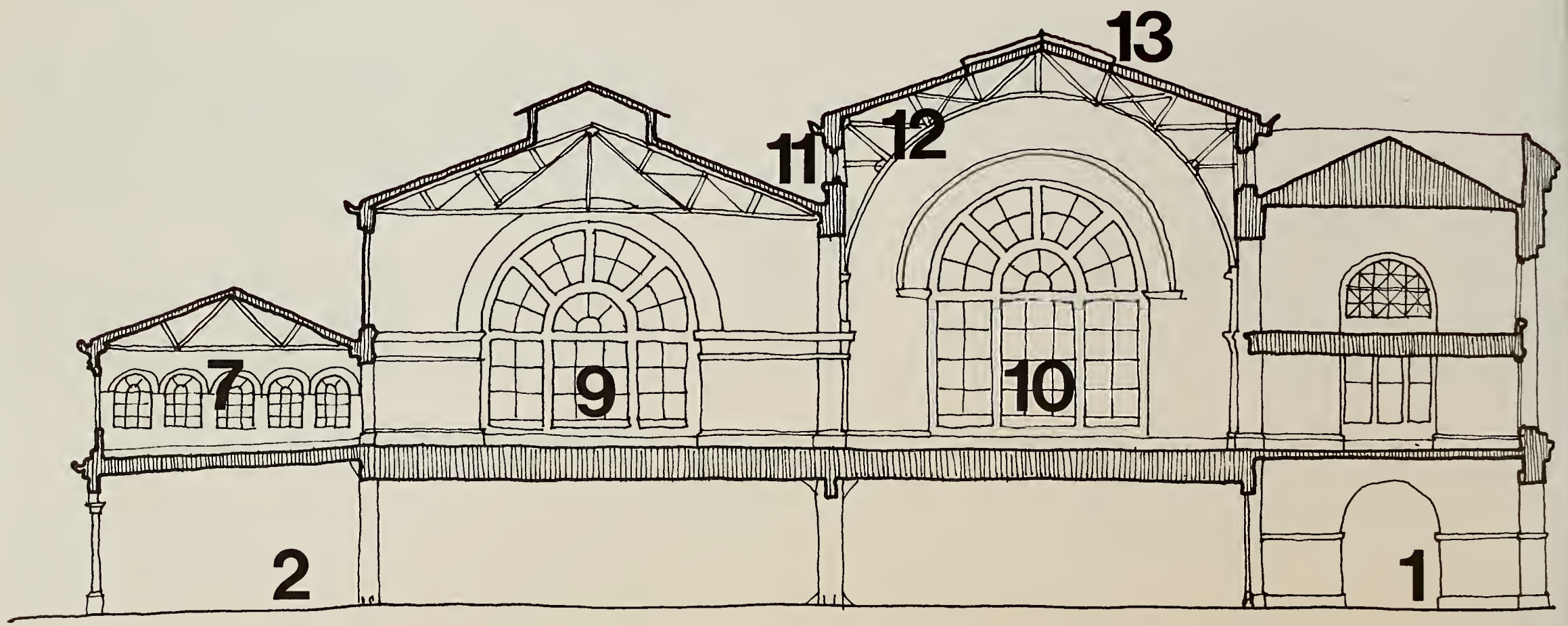
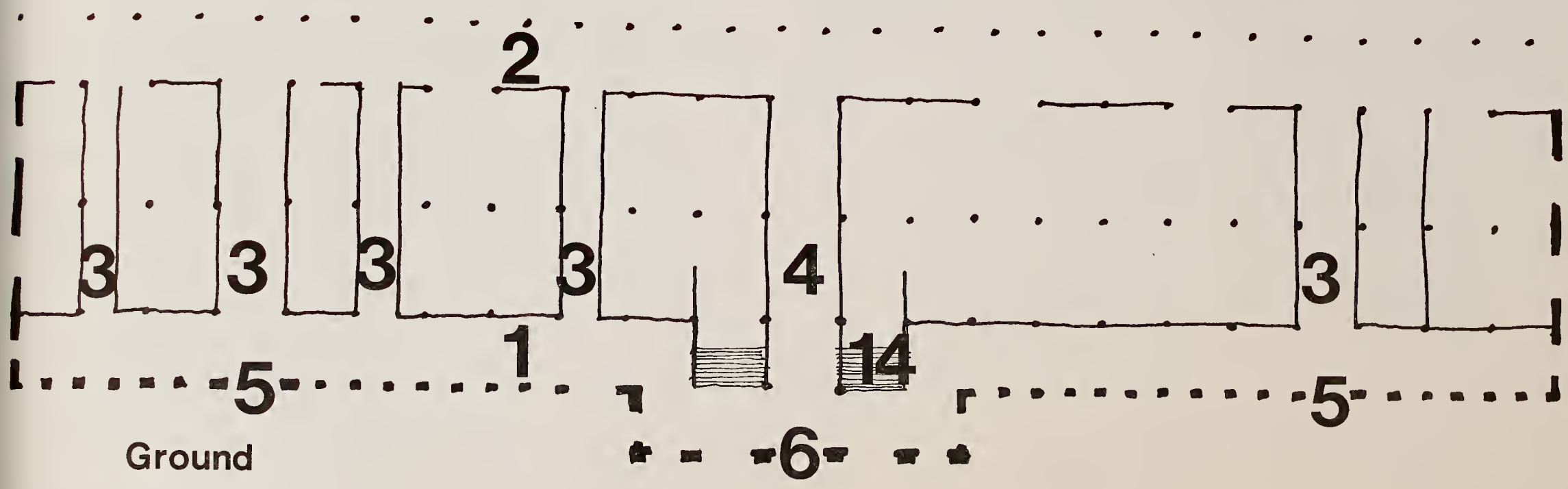
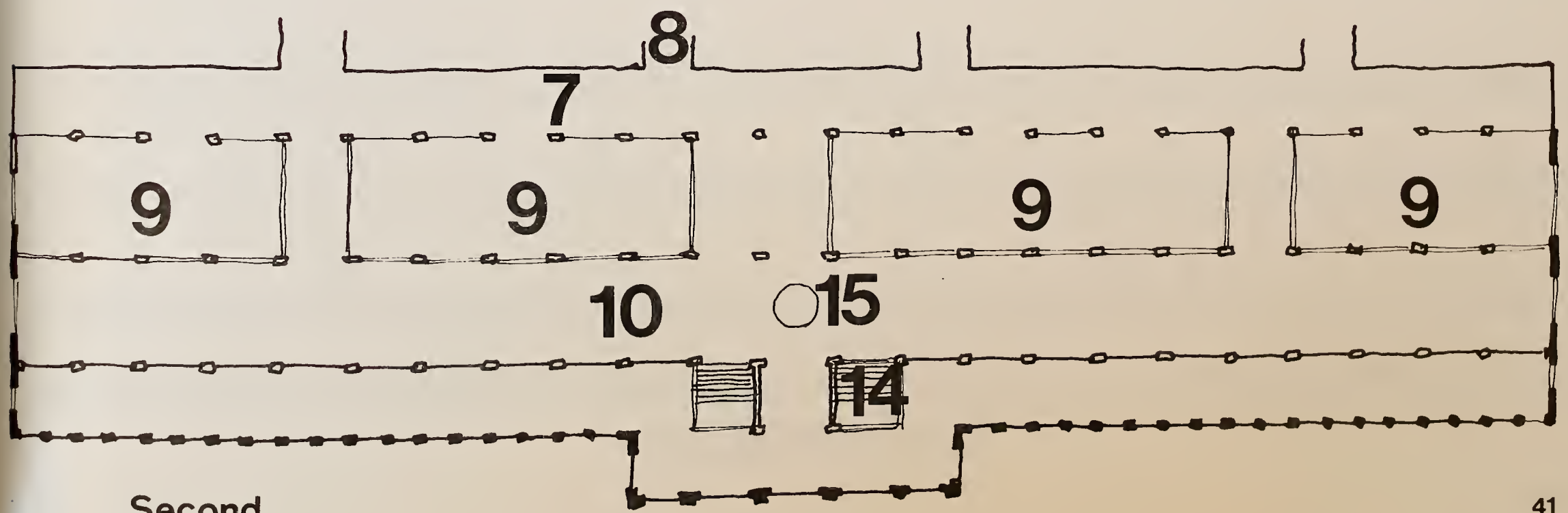


Ground Floor. The ground floor public spaces consist of two long arcades (1) (2), plus several connecting passageways (3) which separate the baggage rooms and the men's waiting rooms. One major passageway (4) lies directly on the building axis and is met in front by the grand stairways (14). The vehicular entrances (5) and the entrances in the central pavilion (6) are notable in plan for their larger size and symmetrical placement.

Second Floor. The second floor contains the major interior spaces of the Ferry Building. The gallery (7) runs the length of the building at the rear, adjacent to which are the gangways (8) which lead to the ferry boats and the separate waiting rooms (9) for the various boat lines. The "nave" (10) is the major interior space of the Ferry Building, 656 feet long and three stories high, including clerestory (11). It is covered by 22 arched trusses (12), supports a gable roof and is capped by a central skylight (13) running its entire length. It opens directly onto the ground floor arcade via the grand stairways (14) and at its center has an inlaid tile mosaic of the "Great Seal of the State of California" (15).



Ground

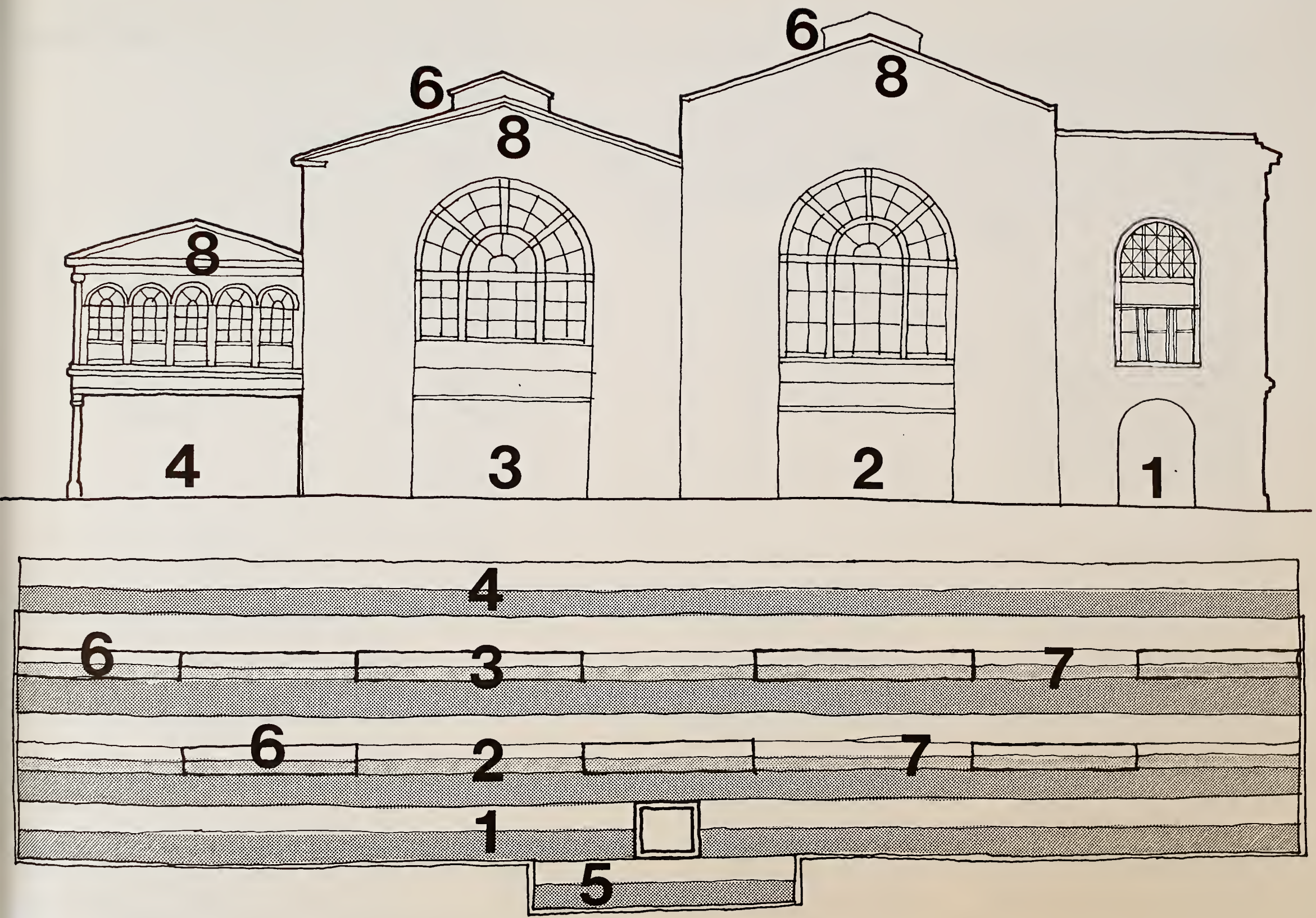


Second

GABLE ROOFS

Gable roofs run the full length of the building on each major bay (1) (2) (3) (4), including the entrance pavilion (5). The rear three (1) (2) (3) appear as single horizontal elements when viewed from the Bay side of the building. Large, simple gabled vent monitors (6) on bays (2) and (3) provide relief from the mass of the roof while still maintaining the simple gable form. Long, continuous skylights (7) are integrated into the gable peaks on bays (2) and (3). These skylights provide a continuous horizontal highlight to the exterior gable peak, which further distinguishes the major gables visible from the rear.

The gable ends (8), which are visible on bays (2), (3) and (4), are a simple termination of the gable roof forms which accentuate the individual presence of each bay. At the same time, the gable ends preserve the unity of the building through repetition of a basic motif.



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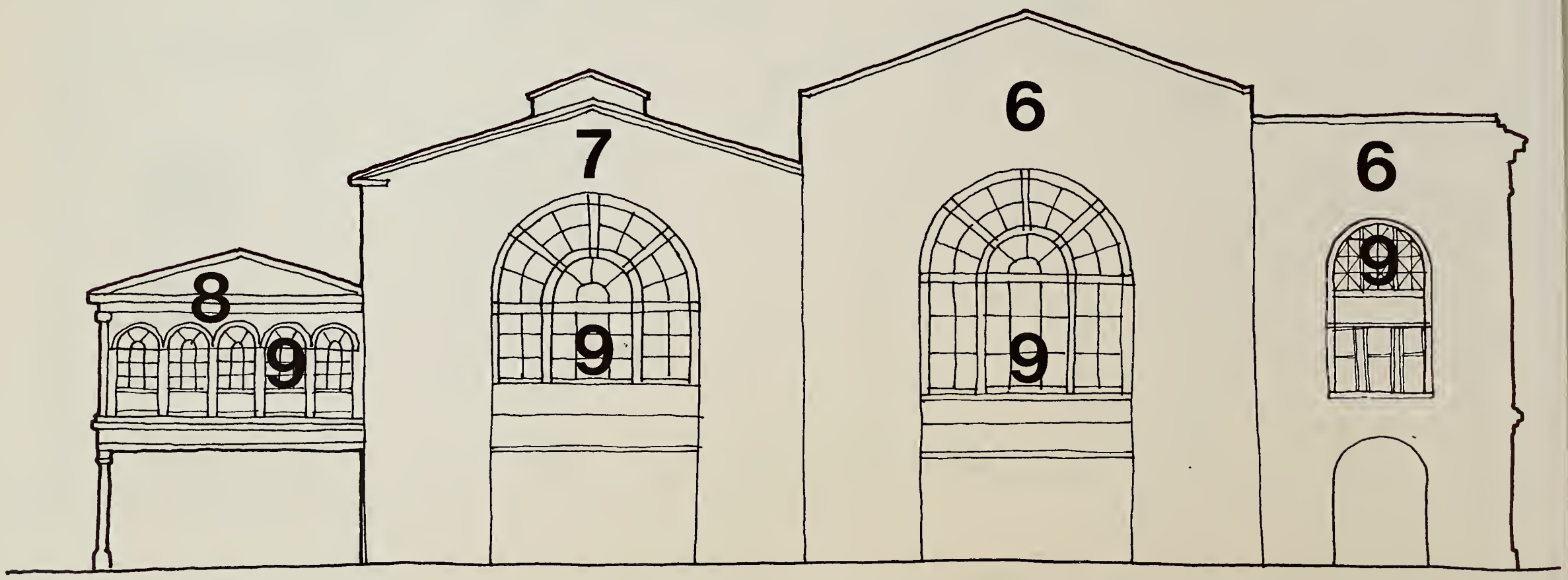
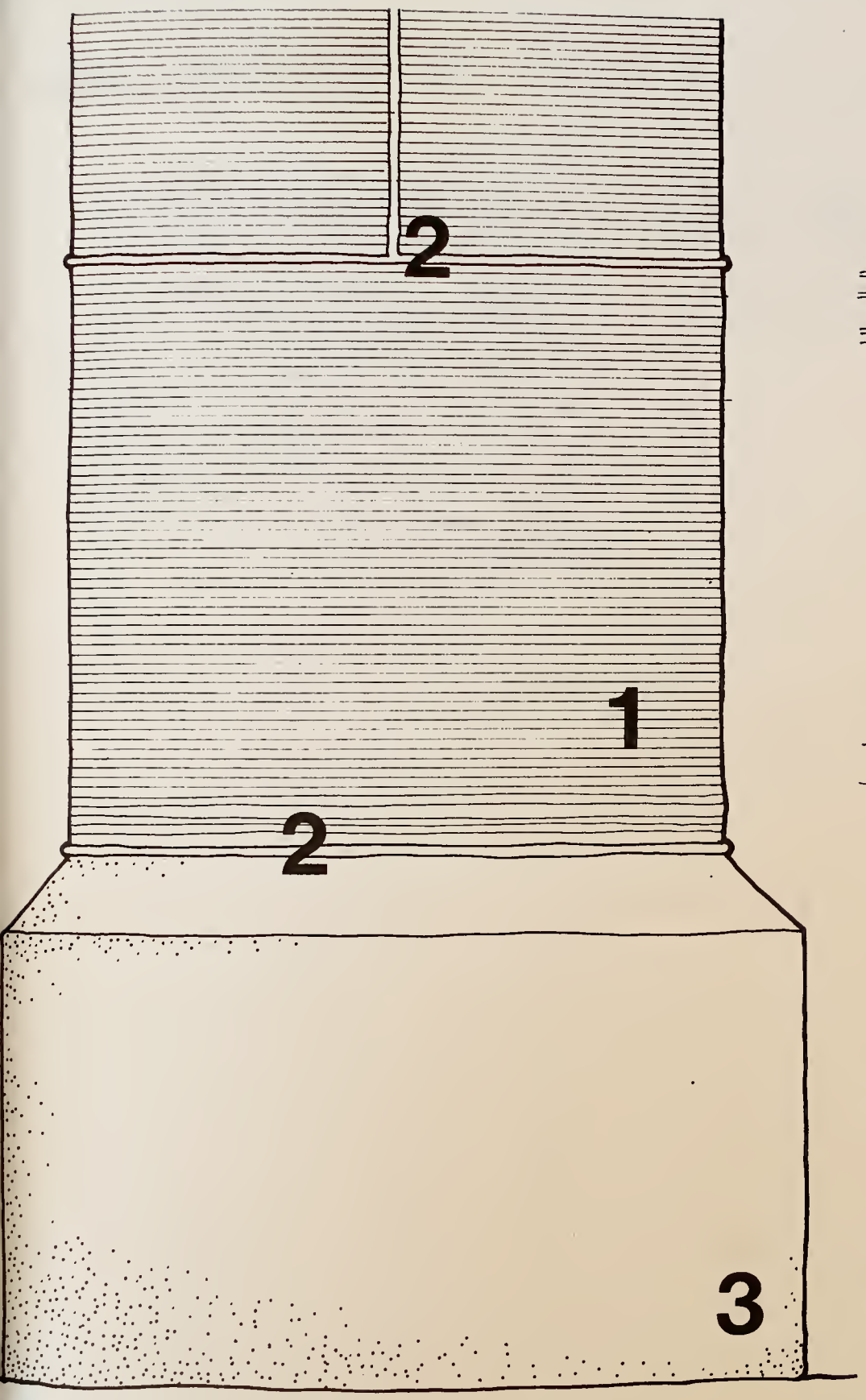


Materials used on the front facade include dressed Colusa Sandstone (1) with large beaded mortar joints (2) resting on a solid granite base (3). Metal spandrel panels (4) span between the wood frame sash (5) used throughout the elevation. The end facades have painted brick walls (6) and painted galvanized iron, which is used as sheeting (7) and is pressed for ornament (8). The sash is wood frame (9) throughout. The rear facade (not shown) utilizes galvanized iron entirely (sheet and pressed) with wood sash used throughout.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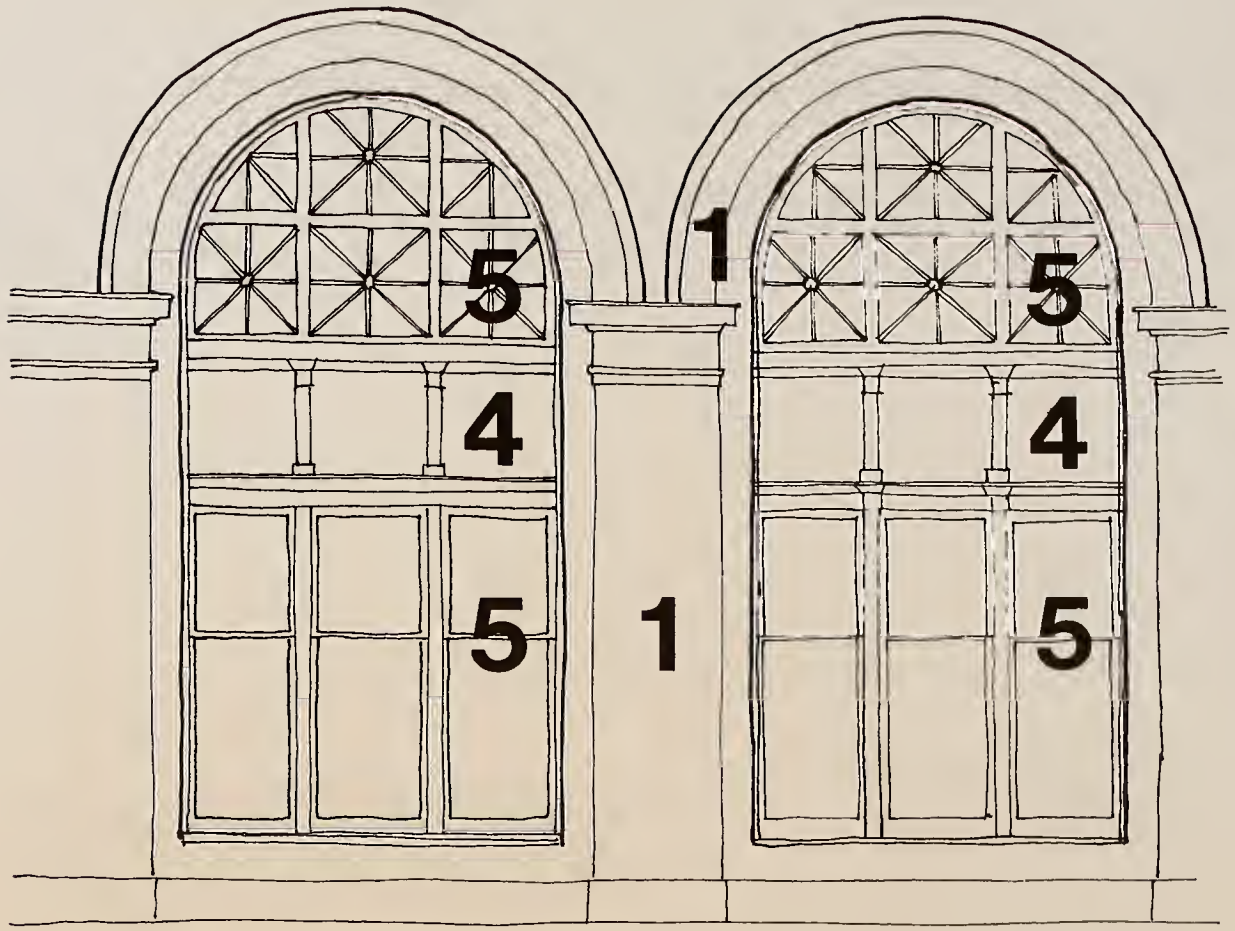
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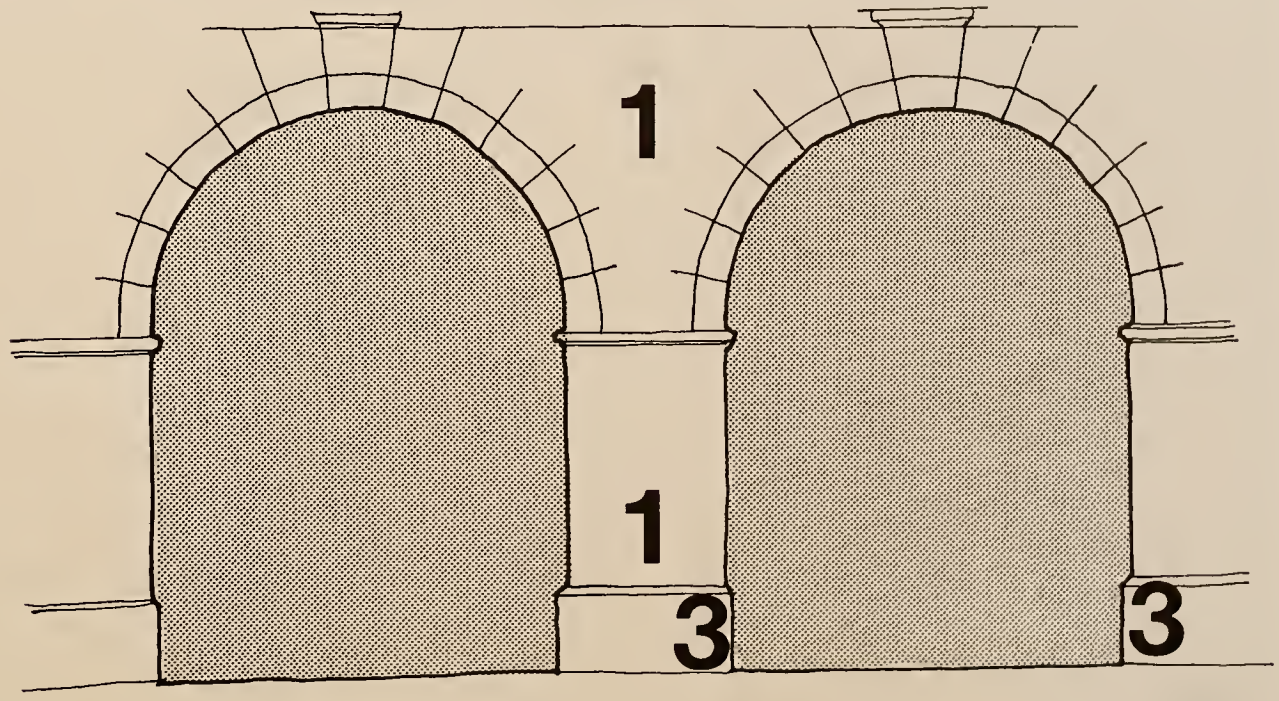
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PORT OF SAN FRANCISCO SIGN

Erected in 1915, the sign originally read "Panama - Pacific International Exposition - California Welcomes the World". It later was changed to "Welcome to San Francisco" and then to "Port of San Francisco". It reads as bold white letters in the daylight and brilliant red neon at night, and is visible around the clock from the Bay, Yerba Buena Island, and the Bay Bridge. It, like the tower, has become a modern symbol of the Ferry Building and San Francisco.

PORT OF SAN FRANCISCO

DESIGN GUIDELINES

The premise or underlying intent of preparing the design guidelines which follow is that modifications to the Ferry Building should, to the extent possible, draw upon and enhance architectural elements of the structure as presented in the previous section of this report. Such a premise is clearly called for in the case of the Ferry Building, a structure which is widely recognized for its historical and architectural significance in San Francisco and the Bay area. By contrast, to impose drastic changes on the Ferry Building in terms of a "grand scheme" design solution is uncalled for, and, accordingly, such changes would be wholly inappropriate.

As a structure which possesses national as well as local landmark significance, the Ferry Building deserves nothing less than modifications which take advantage of, and build upon, the strengths of the original design of the building. But, as is plainly evident, the Ferry Building has been altered extensively since the time of its initial construction. The design guidelines which follow encourage those changes which respect and will contribute to the original design of the building. At the same time, the design guidelines recommend removal of those elements of the present structure which are inappropriate, or which otherwise detract from the original design. Also, additions to the building are encouraged where such additions are appropriate and where the design quality of the building can be strengthened. The design guidelines, in the preliminary stage of their development, were presented to both the Heritage Conservation and Recreation Service, U.S. Department of the Interior, and the State Office of Historic Preservation for their respective reviews and comments. Letters from each of these agencies are contained in the Appendices of this report.

It is important to note that the design guidelines of this report are performance-oriented rather than product-oriented. The guidelines are geared to specific kinds of changes which should happen, and how to make such changes work. By contrast, the design guidelines do not, because they cannot, indicate what the Ferry Building will look like when restored and renovated by a developer or development company. Only the developer's preparation of a precise plan, together with an architect's rendering, can begin to show what modifications to the Ferry Building will look like. As stated in the Introduction to this report, restoration and renovation of the Ferry Building is a complex undertaking, requiring detailed investigation and consideration of structural and code requirements, San Francisco's market for leasing and rental of retail commercial and office space, legal determinations of various sorts, et cetera. The design guidelines, then, are intended to provide a framework and to serve as source material in making physical design decisions for restoration and renovation of the Ferry Building.

The design guidelines which follow are drawn from the preceding sections on Architectural Elements and General Principles. They also are formulated to specify or encourage modifications which are consistent with the Secretary of the Interior's Standards for Rehabilitation.

GENERAL PRINCIPLES

1. The basic form of the Ferry Building should be reestablished whenever possible. Therefore, modifications not in keeping with this principle are inappropriate.

2. Symmetry and rhythm are distinctive qualities of the Ferry Building which serve to unify the various parts or sections of the structure. Arches are a manifestation of these qualities and therefore should be reestablished, especially where presently deleted.

3. Public use and enjoyment of the Ferry Building need to be reestablished, especially on the ground level and within the central pavilion area. Despite recent changes to the building in terms of function and use, the public still sees the Ferry Building in large measure as a public facility.

4. In terms of function and existing condition, the western or City-side facade of the Ferry Building should be restored. By contrast, the eastern or Bay-side facade offers major opportunities for imaginative modification, including the creation of additional floor area in this part of the structure. The facades of the north and south wings should be restored; extension of either wing is not desirable. However, an arcade-type structure, if handled in a sensitive manner, can be used to link the Ferry Building with Pier 1, and to provide strong definition of the plaza area between these two buildings.

5. The roof of the third bay may be raised to equal the existing height of the roof of the second bay, thereby allowing for creation of a fourth level of floor area in both the second and third bays.

6. Modifications to the facades and the roof area are to reflect consistent design treatment and application of materials. This is particularly in the case of the Bay side facade, which should be reestablished to read strongly as a single facade.

7. The tower, engineering and code considerations permitting, should be opened up for public access.

8. The City side facade should be cleaned up, which, in so doing, will render a "fixed" color for this facade, as it recently was completely covered with a grout. The north and south facades, and the tower as well, should be painted to match the integral color of the City-side facade. The roof should be a solid, dark color with no writing on it.

9. Modification of the Bay-side facade can utilize steel and glass in assition to other materials already utilized on the other facades. Use of shiny or highly polished materials should be avoided.

10. No mirror or heavily tinted glass should be used on exterior areas of the building.

In recent years many changes have been made to the City-side facade. As it is the formal and ceremonial facade of the building, it should be returned to an approximation of its original condition. While it is not desirable, nor is it really possible, to return to the past, it nevertheless is possible to remove certain elements which are out of character with the intent of the original design, and to restore or reestablish certain elements which are in character with the original facade.

1. The ground level arcade of the north wing should be restored (1). The depth of the north arcade must be the same as the existing south arcade. The arcade area along the entire length of the building may be used in part for open-air merchandising.

2. The cocktail lounge which projects beyond the building's profile must be removed (2).

3. Awnings, canopies and air conditioning units also must be removed (3).

4. All bare aluminum windows should be removed and replaced with anodized aluminum, painted steel, or painted wood windows of the same form and dimension as the original windows still remaining and of a dark color which will harmonize with the existing stone color (4).

5. The decorative muntins must be restored. The reconstruction should achieve similarity with composition of the existing muntins both in materials and proportions (5).

Existing

Potential Modification

The image of the Bay-side facade should complement the image of the building as a whole. From the Bay, the building originally was perceived as a series of parallel gable-roofed structures running continuously the entire length of the building, each decreasing in height in a progression toward the Bay (1). Smaller gable-roofed structures projected out toward the ferries (2). This progression resulted in a layered or stepped facade. Through alteration over the years, not only has the stepped facade disappeared, but the continuously linear and rhythmic qualities of the original facade have disappeared as well.

Complete modification of the Bay-side facade is recommended. The only overriding guideline with respect to modification of the facade is that it be done in a manner which respects and reinforces the geometry of the original building, and that it re-establish perception of the building as a continuous whole along its Bay side. The reader is referred to the opposite graphic which illustrates original, existing, and potential images of the Bay-side facade.

1. The third, fourth, and possible addition of a fifth bay should read as individual, visually-articulated units of decreasing heights as they progress toward the Bay (3). To accomplish this, a vertical differential must occur between the third and fourth bays and the fourth and fifth bays. At the Bay side of the fifth bay, a vertical plane of at least four feet must occur. These vertical planes can occur only at column lines and not at locations within the bay. Also, no vertical wall along the Bay facade is to be greater than two stories in height.

2. As originally constructed, the Bay side of the building had an upper facade that was seen as a uniformly rhythmic linear and planar whole (4). Changes made to the Bay side facade should return the facade to being linear and planar, with a uniform rhythm.

3. In order to properly acknowledge the importance of the tower and its central location in the building, and to assist pedestrian circulation through the building from the Bay side, a primary, central entryway should be developed along the Bay-side facade (5).

4. The boiler facility should be relocated to the interior of the building so that the appearance of the Bayside facade is not disturbed or imposed upon by the facility (6). If it is found to be impractical to relocate the boiler facility, then the boiler units themselves should be replaced to take advantage of units now much smaller in size, and the boiler facility housing should be redesigned so that its appearance does not in any way intrude upon the Bay-side facade.

5. The elevator and mechanical towers should not be visible from the Bay (7).

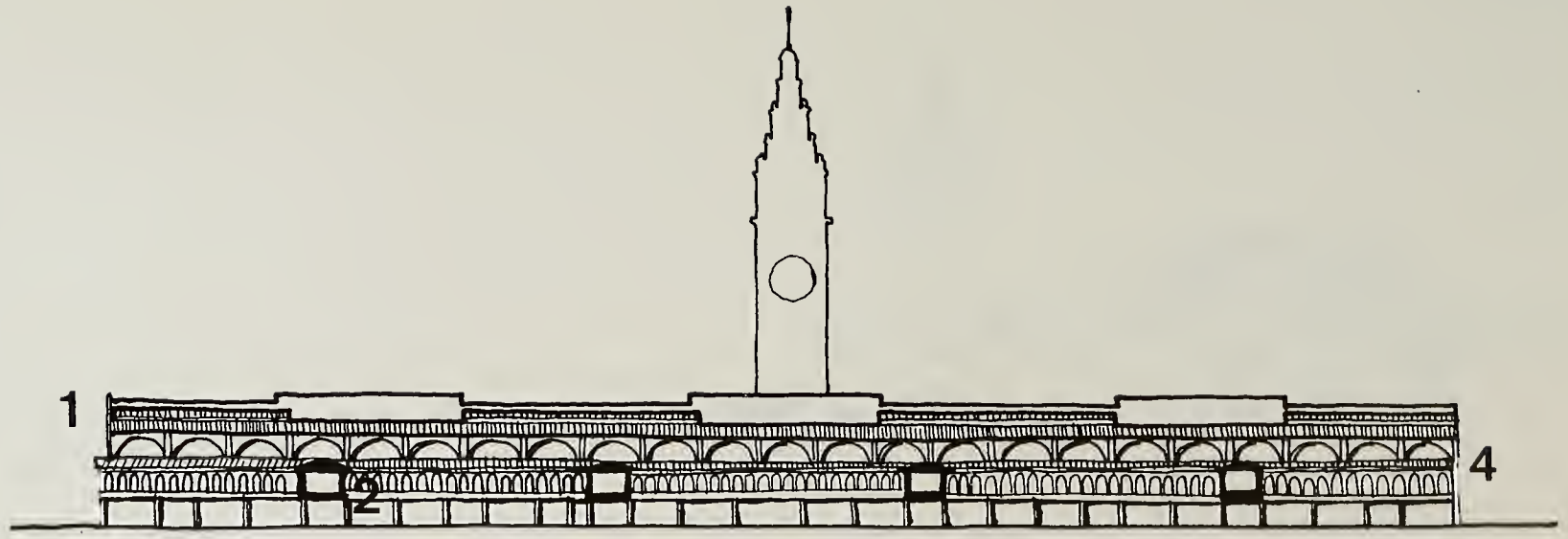
6. The gable roof profile of the third bay should remain as it now is, although the roof may be raised as described earlier. The roof of the third bay cannot be raised higher than the existing roof height of the second bay, and the roofs of the first and second bays cannot be raised.

7. The length of each bay as seen from the water, as well as the width of each bay as seen from the north and the south, are important to the overall character of the building. The width of the fourth bay should remain at its current dimension. The fifth bay, if one is added, must be no greater in width than the fourth bay, nor any less wide than one half of the width of the fourth bay.

8. It is essential that continuous public access be provided along the full length of the Bay-side facade at ground level. This can be achieved either through provision of an arcade or an exterior walkway, or some combination of the two (8).

The original and existing Bay-side facades, as well as several potential modifications thereto, are illustrated in the accompanying graphics.

Original



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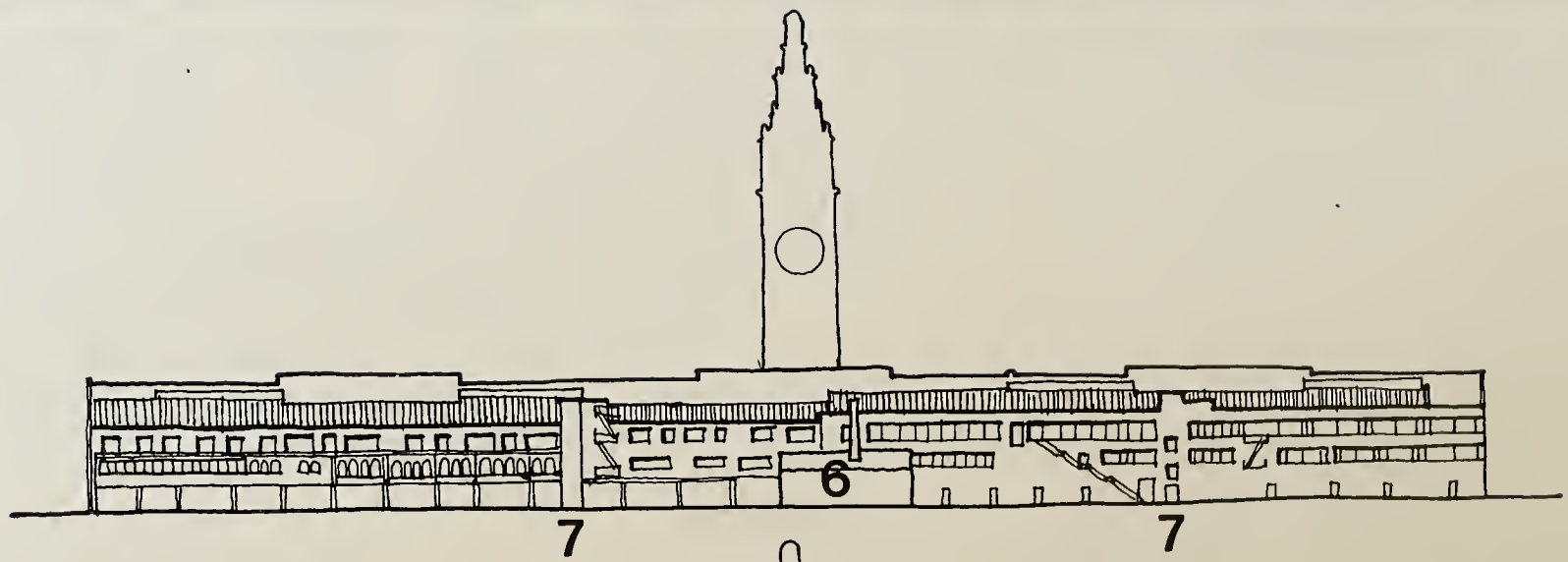
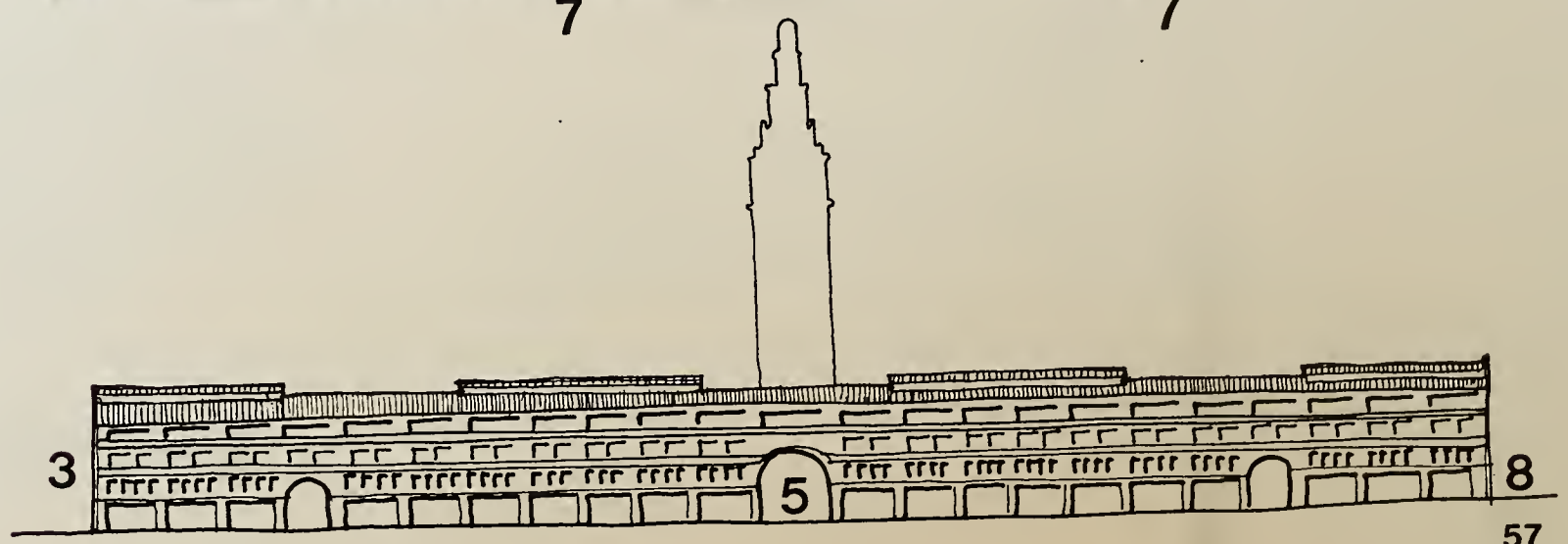
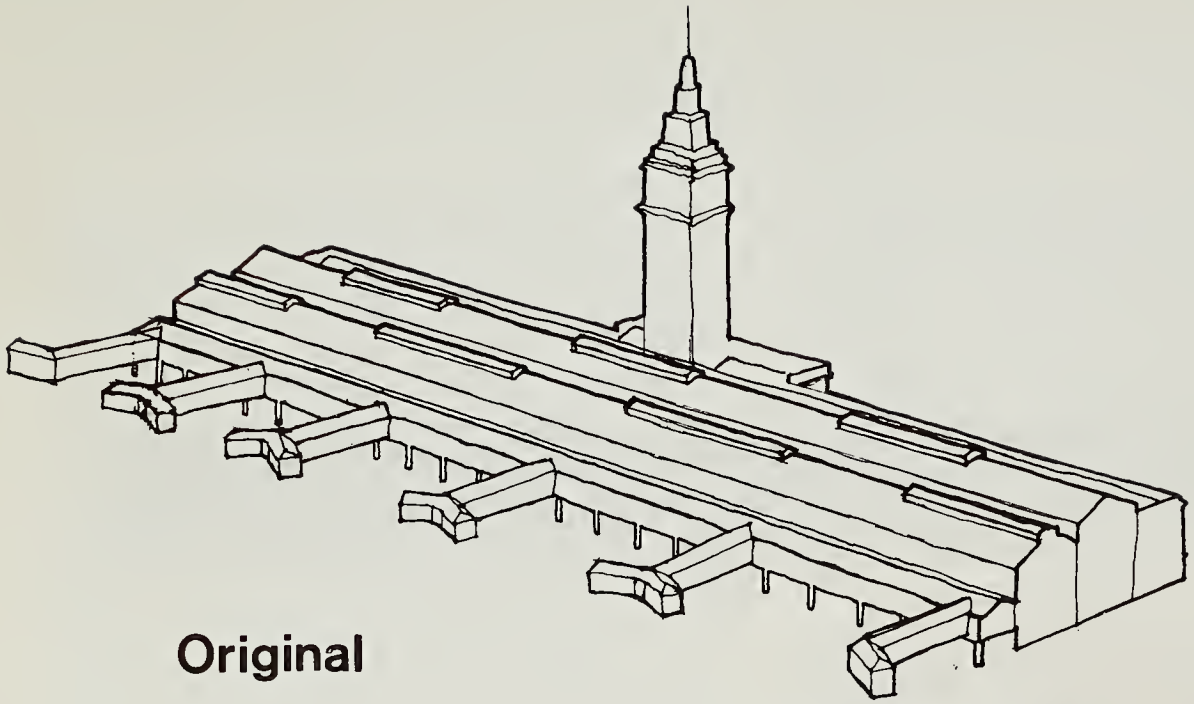


Potential





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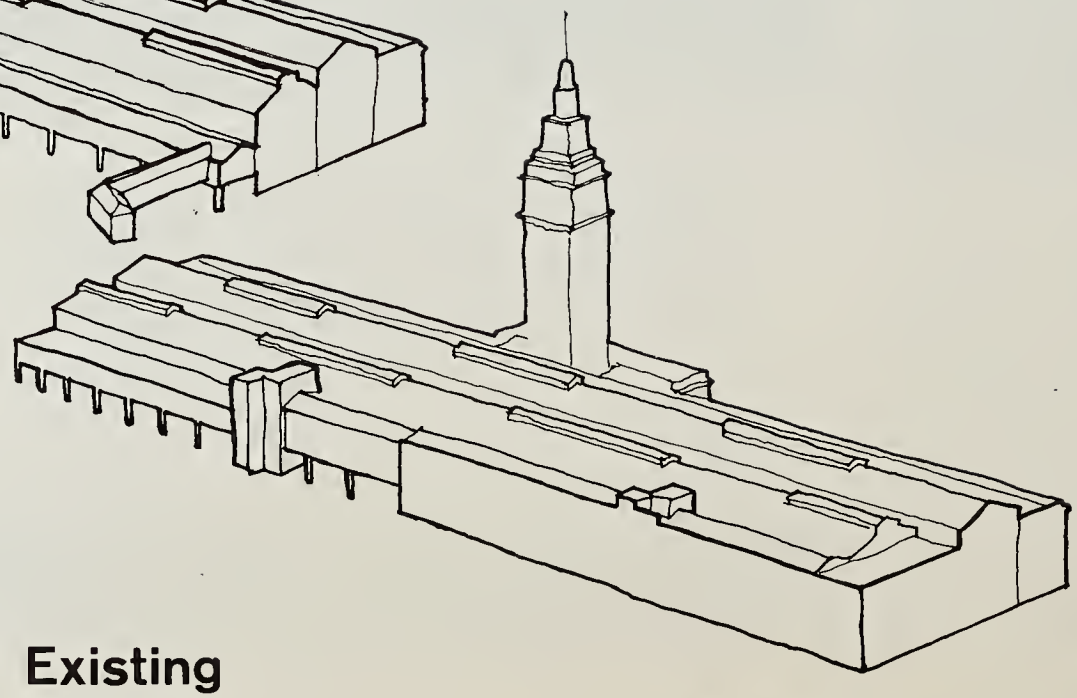

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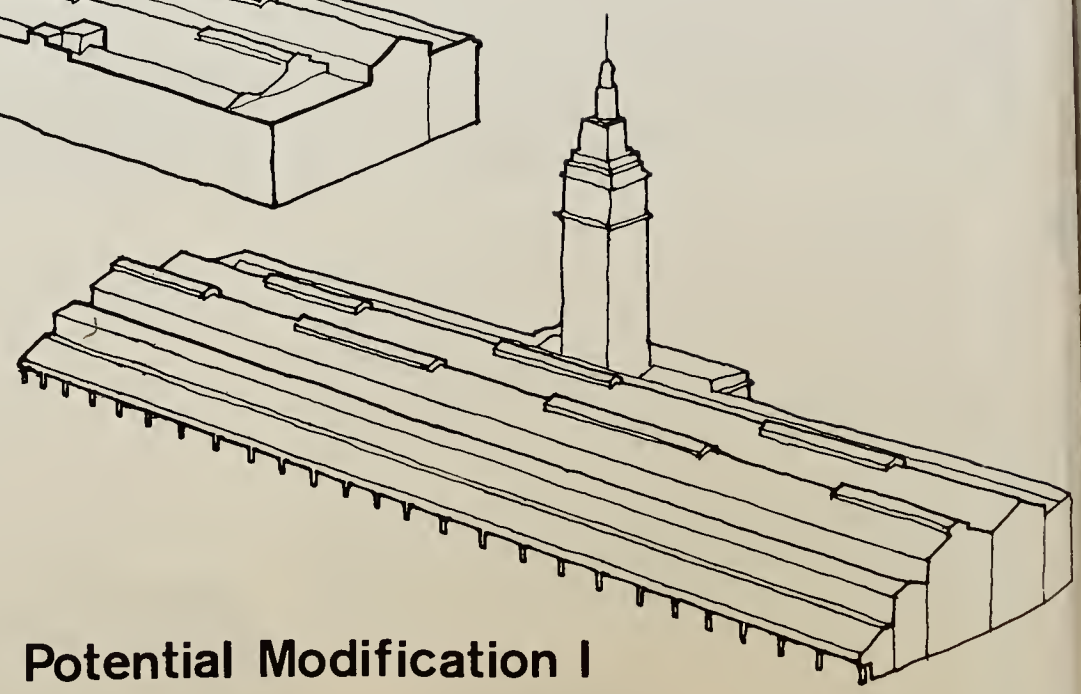
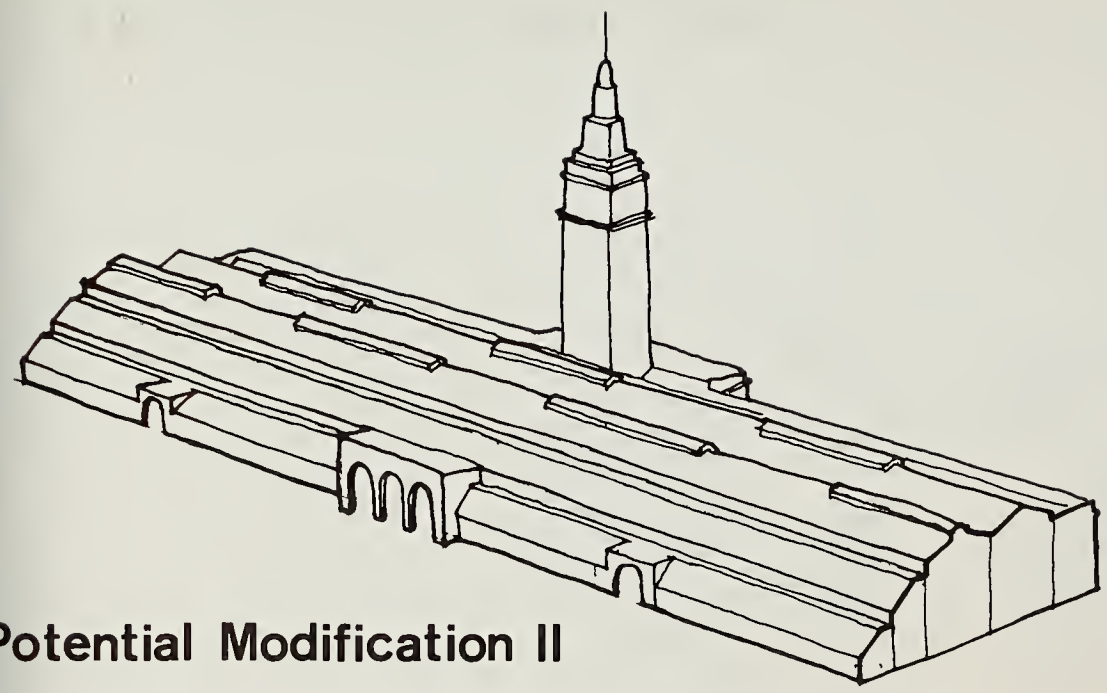
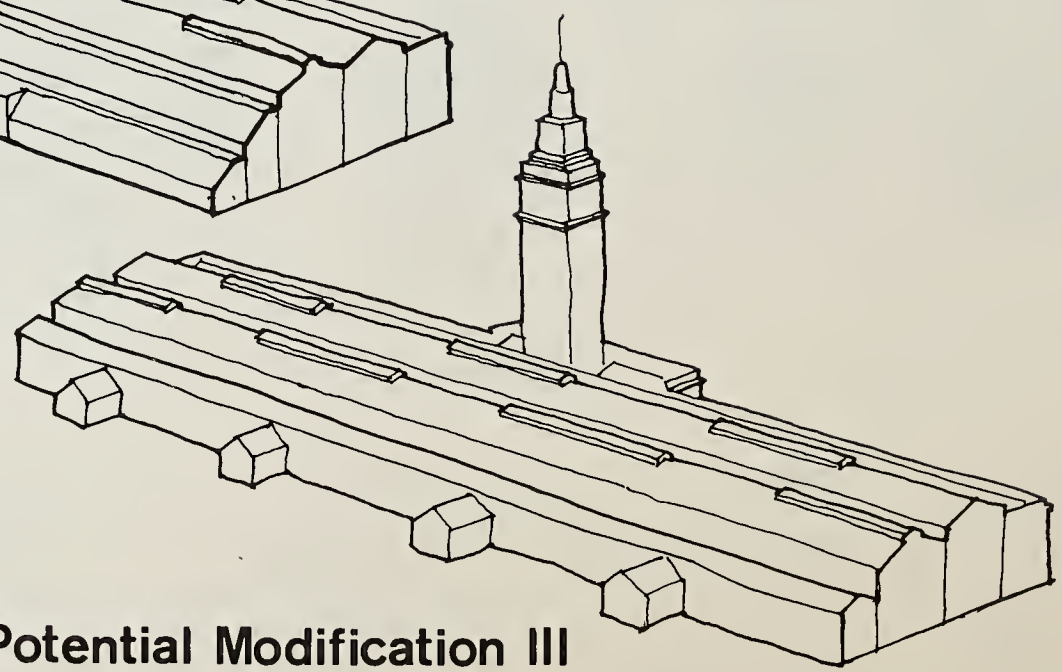


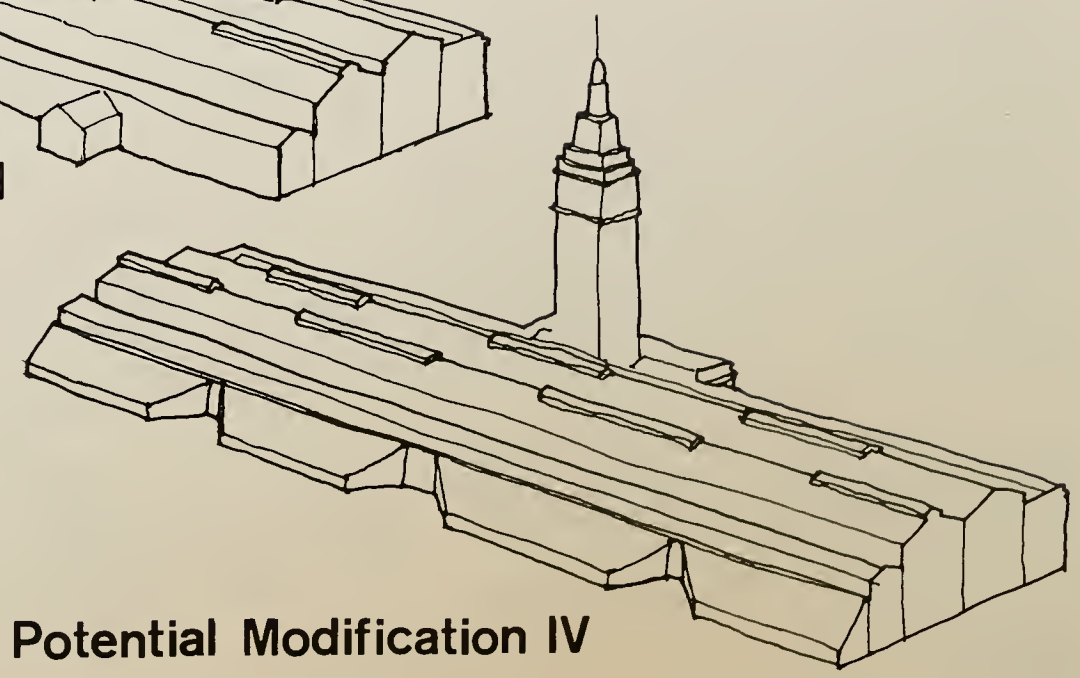
Potential Modification I



Potential Modification II



Potential Modification III



Potential Modification IV

Original

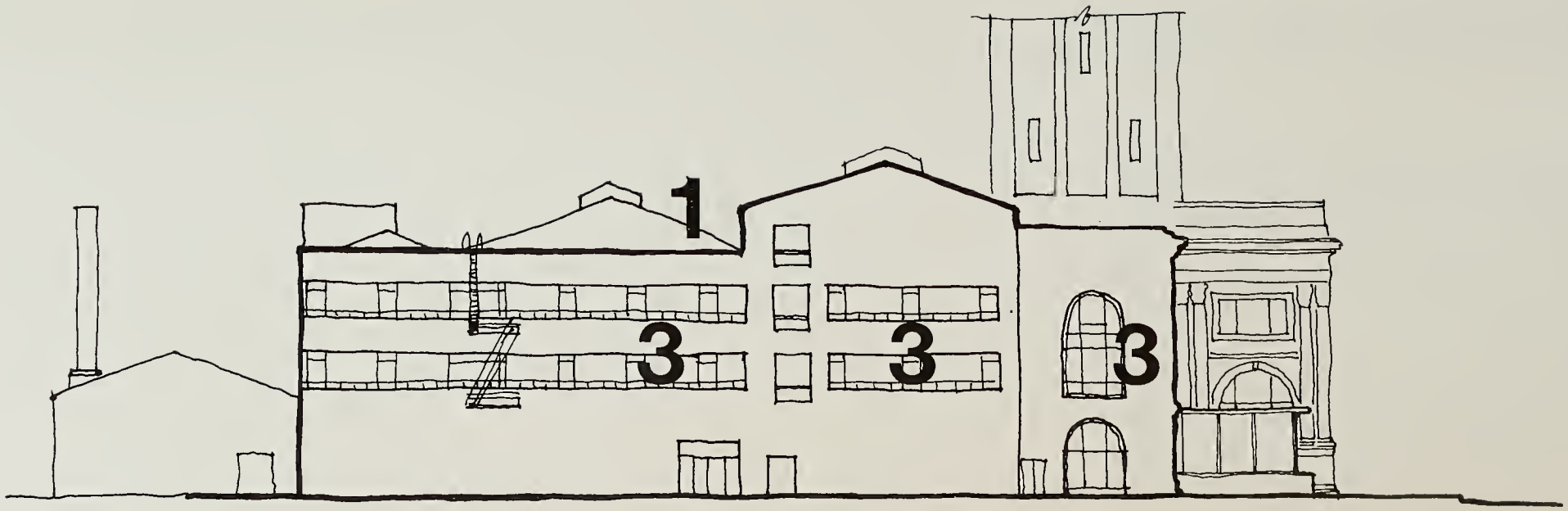
When viewed from the north and the south, each bay of the Ferry Building originally was seen as a complete unit. A forward or backward step at the column line of each bay, as well as gable roofs over the second, third and fourth bays, helped to accomplish this. The articulation of each bay along with the large arches and windows created a strong rhythm along each of these facades.

1. The end gables of the second and third bays of the north facade must be restored (1). An end gable form for a fifth bay, if it is constructed, is desirable but not mandatory (2). The fourth bay and the fifth bay (again, if it is constructed) should read as distinct units the heights and widths of each to respect existing bay proportions. The fourth bay should step back slightly from the third bay, and the fifth bay should step back from the fourth bay. Alternatively, the fifth bay could be articulated by changing materials from brick and stucco to steel and glass.

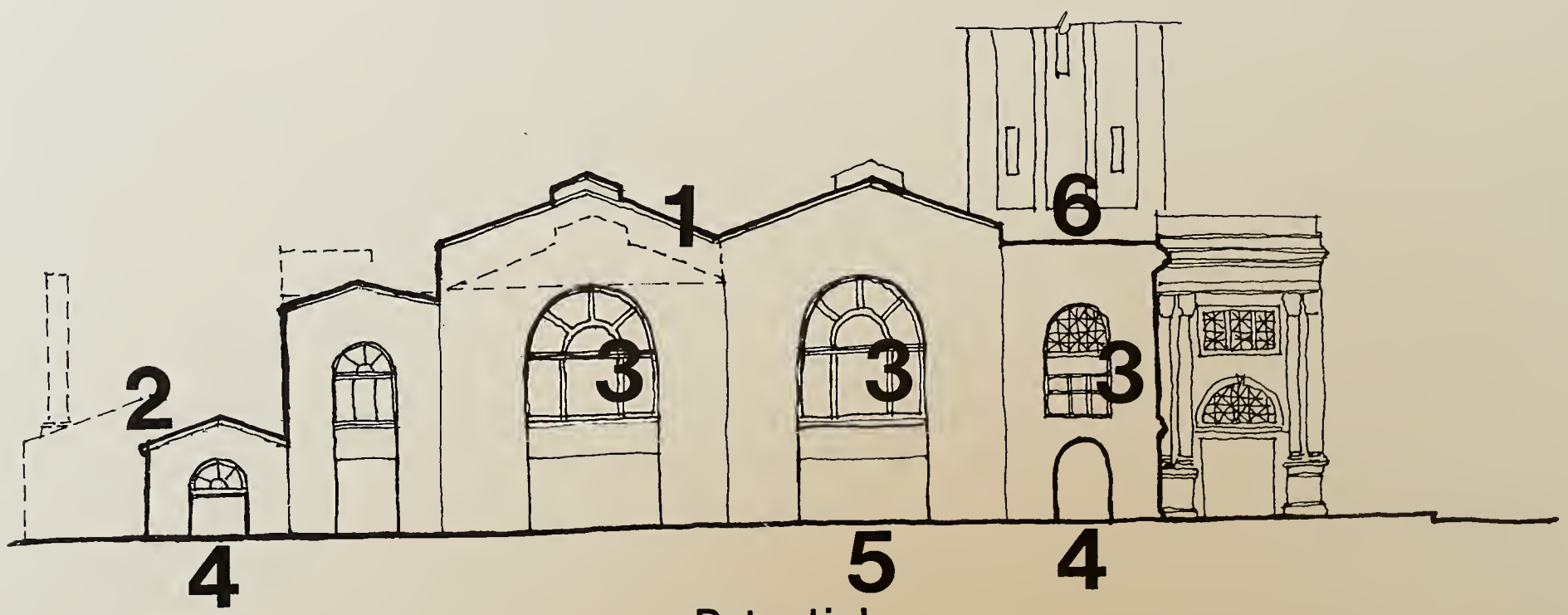
2. The arches and windows originally in the second and third bays of the north facade are to be replaced where they have been altered or removed (3). They do not have to be restored exactly as originally constructed, but should be of the same form and dimension.

3. Public entrances into the north and south facades should occur only at the arcades at the east and west ends, and not at any other location along the facade (4). Service access is acceptable under the main windows (5).

4. The roof parapet wall on the first bay must be retained (6).



Existing



Potential

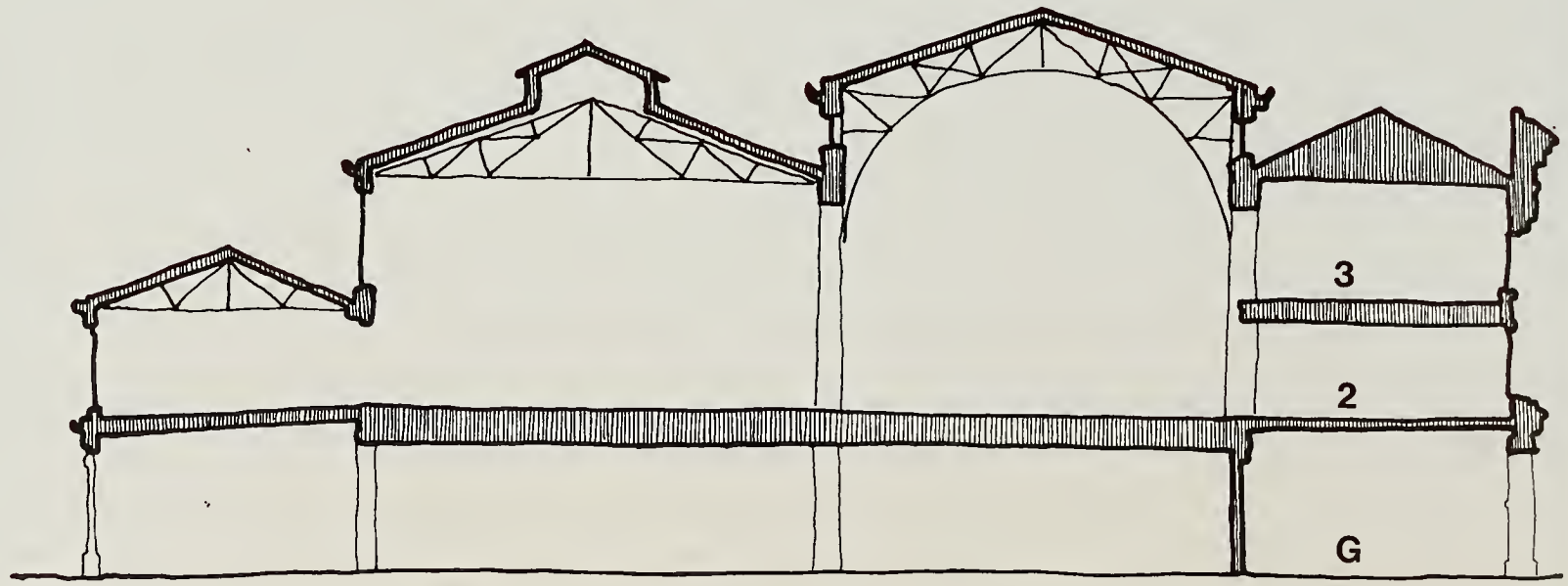
FLOOR AREA MODIFICATION

As stated in the General Principles, opportunities for creating significant additions to the floor area of the building exist in loft and mechanical areas of the second and third bays, and through modification of the Bay-side facade. On the other hand, a reduction in floor area would occur as a result of restoration of the arcade along the City-side facade of the north wing. A comparison of floor areas of the original and existing buildings, as well as those achieved by two potential modifications to the building, is illustrated in the graphic which follows.

ORIGINAL

	Enclosed	Open
Ground	61,180 *	37,350
Second	98,530	--
Third (Mez.)	19,320	--
Subtotal:	179,030	37,350
Total Sq. Ft.:	216,380	

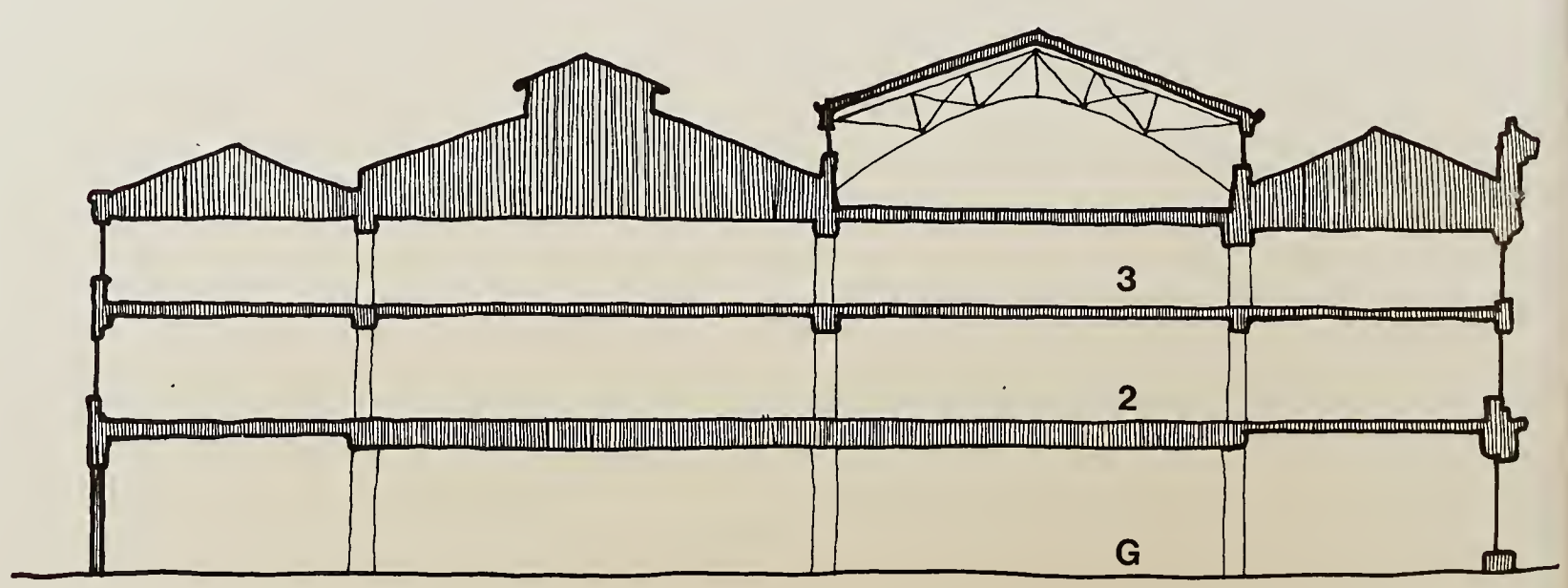
* All floor area figures are expressed as gross area figures. Therefore, they include hallways, utility closets, stairways, etc.



Original

EXISTING

	Enclosed	Open
Ground	79,040	19,490
Second	98,530	--
Third	90,630	7,840
Fourth	--	--
Subtotal:	268,200	27,330
Total Sq. Ft.:	295,530	

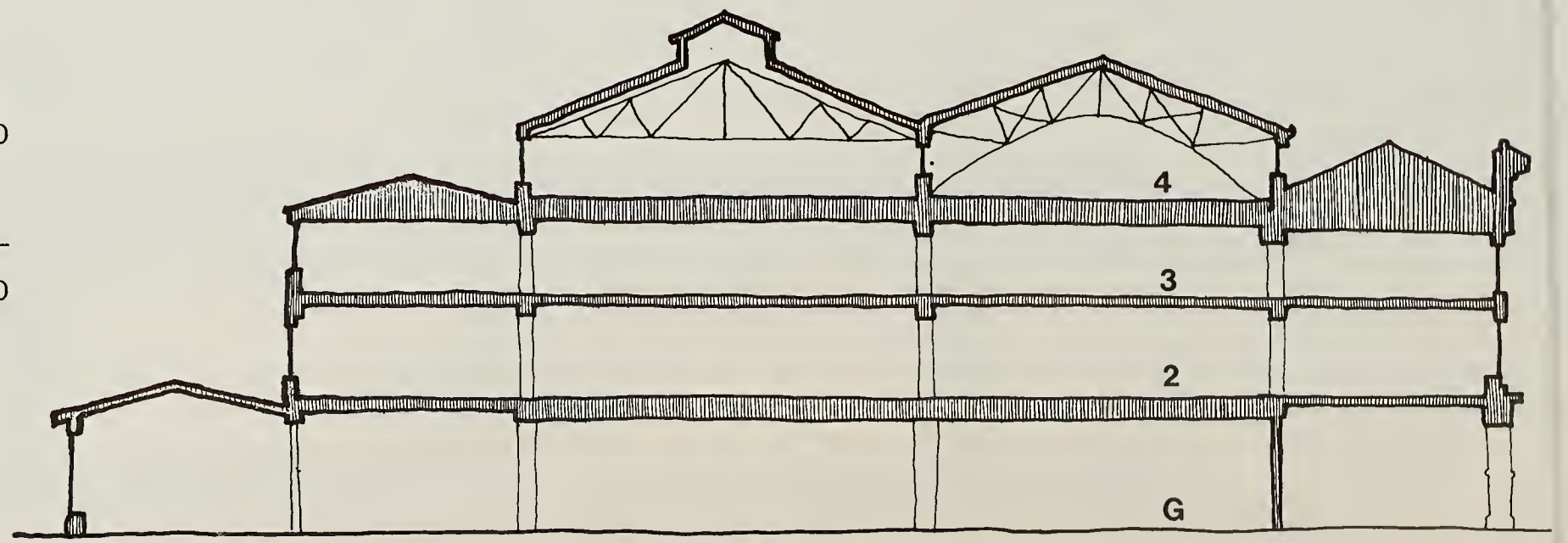


Existing

POTENTIAL MODIFICATION I

	Enclosed	Open
Ground	98,530 *	19,320
Second	98,530	--
Third	98,530	--
Fourth	61,180	--
Subtotal:	356,770	19,320
Total Sq. Ft.:	376,090	

* Increase in ground level floor area based on addition of fifth bay, a hypotehtical application of design guidelines.

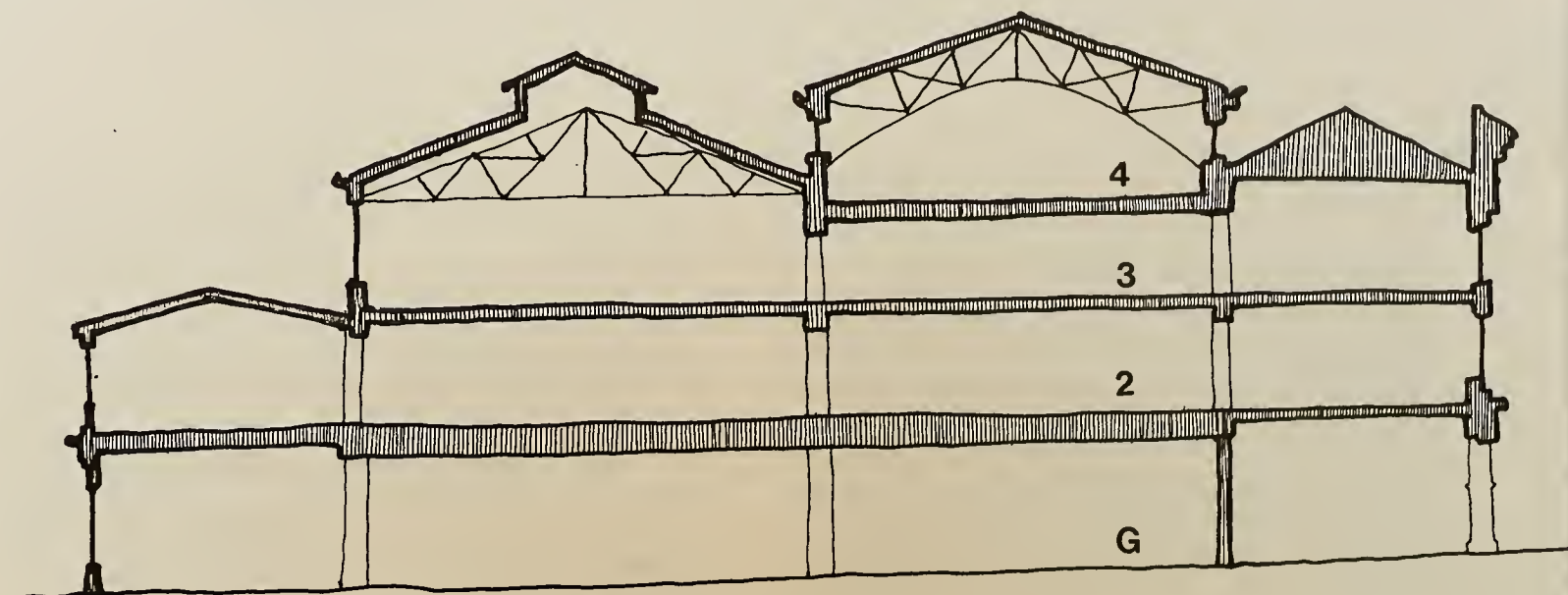


Potential Modification I

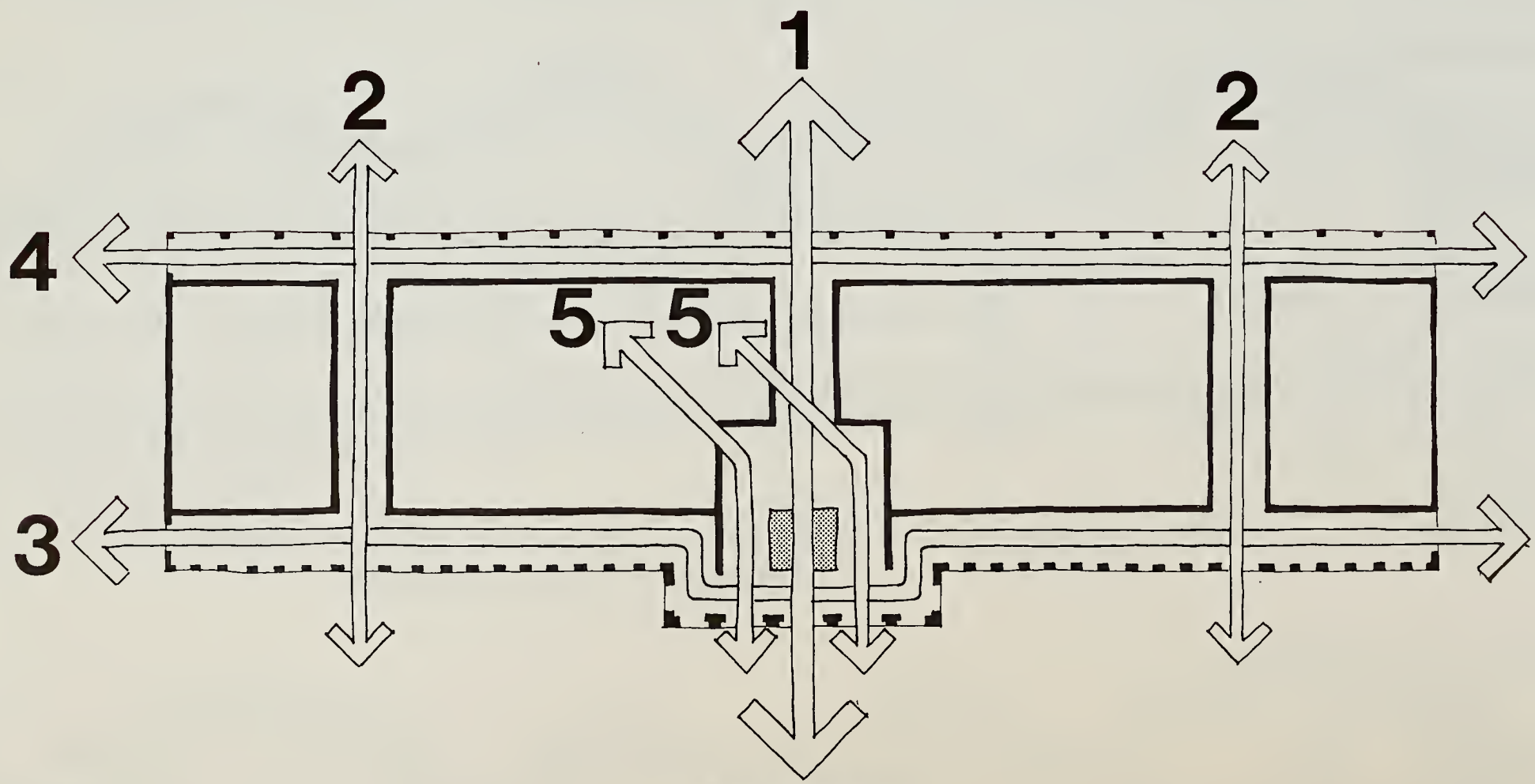
POTENTIAL MODIFICATION II

	Enclosed	Open
Ground	79,210	19,320
Second	98,530	--
Third	80,500	(18,030) *
Fourth	28,980	--
Subtotal:	287,220	19,320
Total Sq. Ft.:	306,540	

* Third level of fourth bay could be utilized for entire length as open deck area @ 18,030 sq.ft., thereby increasing floor area of Potential Modification 2 to 324,570 sq.ft.

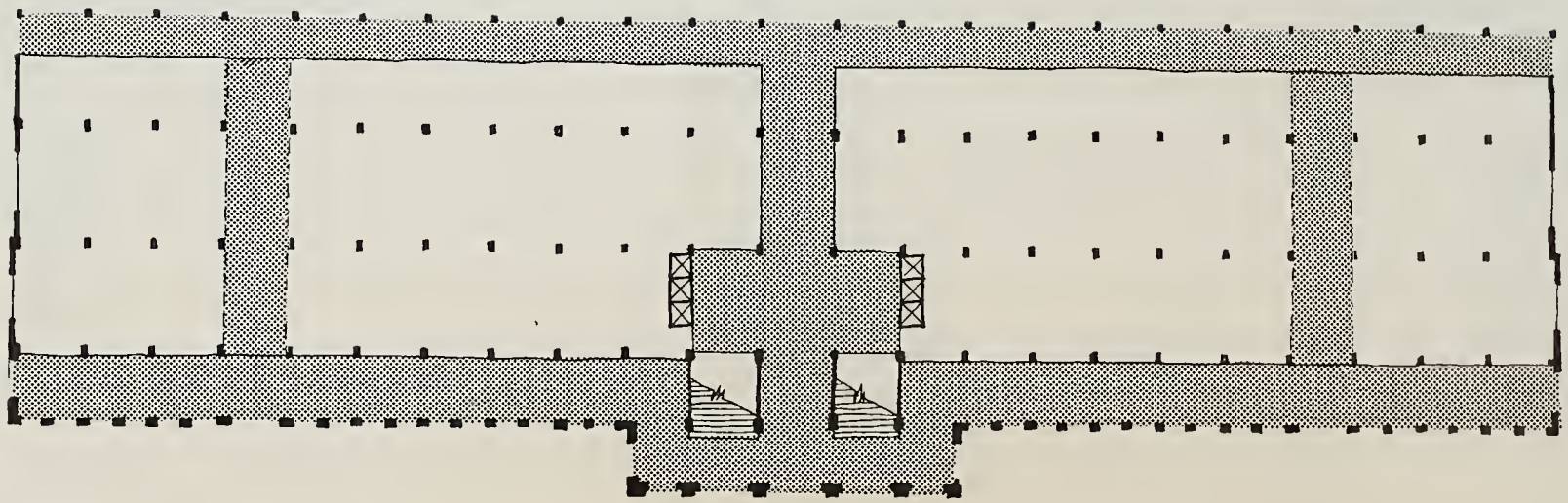


Potential Modification II



Circulation

There are several types of public spaces and concourses which belong to the Ferry Building: lobbies, passageways, and arcades. All of these public areas are essential to circulation within and around the building. The major flow of pedestrians through the building along an east-west axis should occur at the centerline of the building (1). Additional east-west circulation should occur at secondary passageway locations (2). Major north-south circulation at the ground level should occur along or within the City-level arcade (3), and along the Bay-side arcade or walkway (4). Primary circulation into upper levels of the building will utilize elevators, to be located in the central lobby area (5). On the floor plans which follow, interior public spaces are indicated with light gray shading. Areas indicated with cross-hatching are interior areas whose fenestration will read prominently from the exterior; accordingly, interior use and design of these spaces must respect their exterior manifestations.



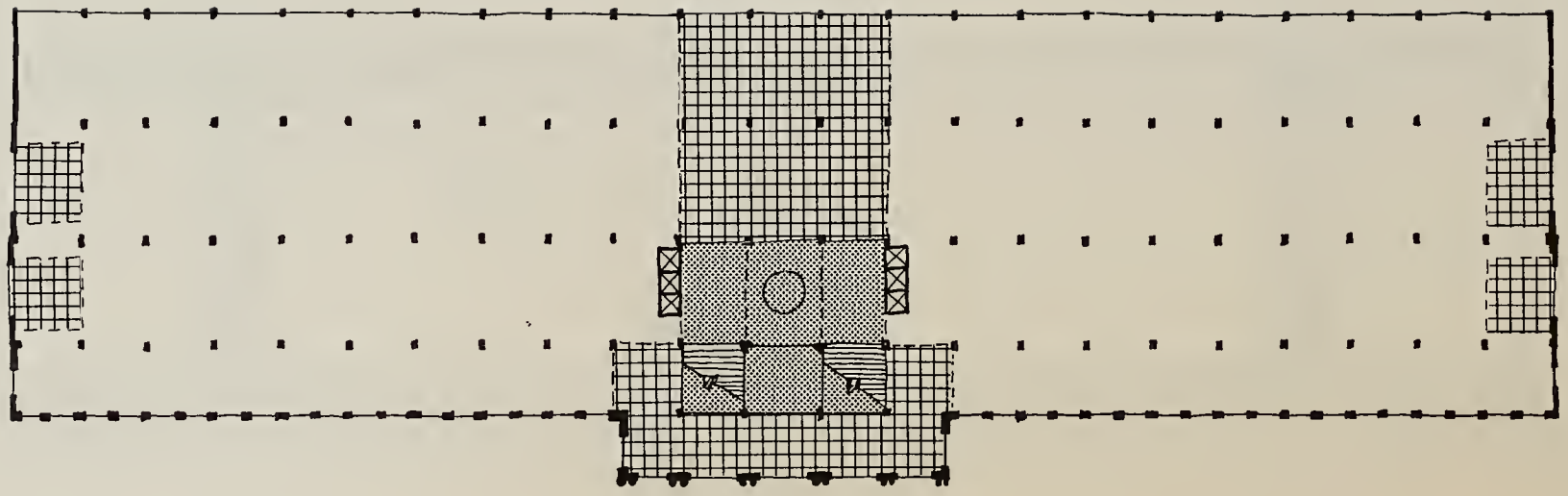
Ground

Originally there was a pair of stairs leading from the City-side facade to the lobby area of the second level. Currently, only the southern stair remains, and at the second level one encounters a wall only a few feet away from the top of the stair.

1. A second stair should be reconstructed in the area where the former stair existed. It should be identical in form to the existing stair, including rise, run, width, finishes, and handrailings. Both these stairs should then open directly onto the new second level lobby area.

2. The main lobby on the ground level should be enlarged to encompass the entire area of the second bay, and correspond in total width to the three major bays of the central pavilion. This is illustrated in the ground level floor plan.

3. The ground level lobby should reestablish major access from the Bay-side to the City-side directly through the center of the building. Public convenience and service uses should front onto this lobby, and news racks or newsstands should be located here, perhaps under the stairs. Paving in the lobby should be the same as that for the arcades, passageways, and the area surrounding the building at the ground level.



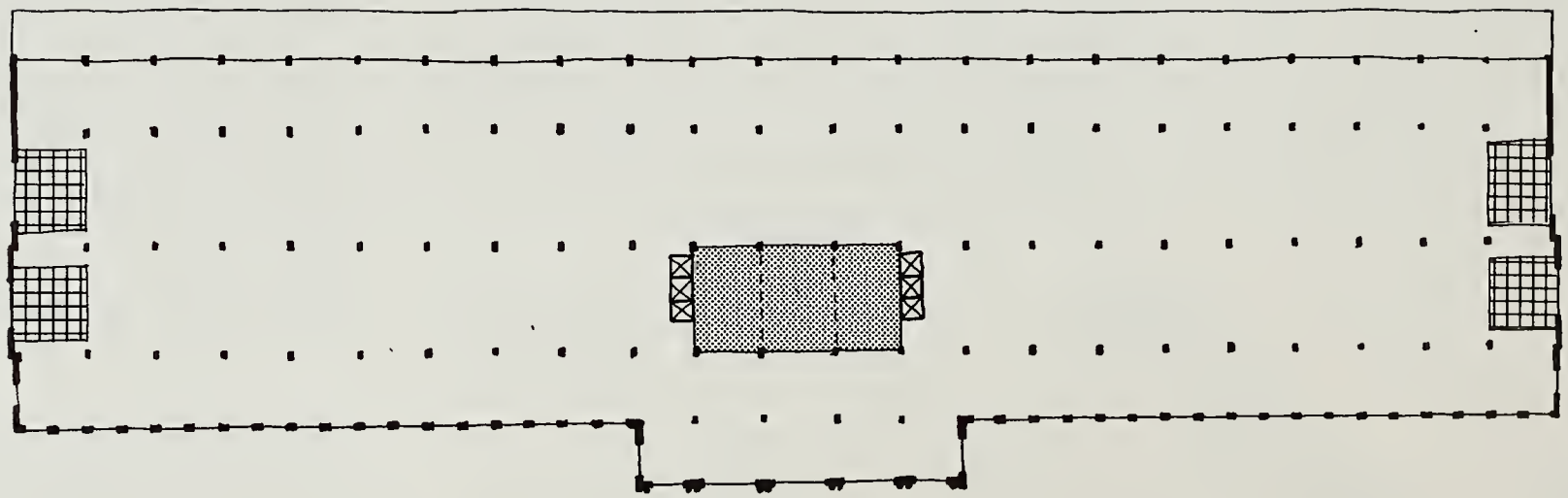
Second

1. The space to the west side of the second level lobby is highly visible from the building's exterior and, because of its location, should be considered for uses which complement the central lobby. This area is indicated with cross-hatching on the second level floor plan.

2. Careful consideration also should be given to uses which will extend to the east side of the second level at this point; perhaps the building's major public restaurant facility should be located here.

3. The elevator which serves the observation area of the tower should terminate at the second level lobby, rather than at the ground level lobby. The main public access to the building, as well as the main pedestrian circulation through the building, occur along the central line of the building, which is directly under the tower. If the tower elevator were to run all the way to the ground level, it would block the major flow of pedestrian traffic into and through the building.

4. Flooring on the second level lobby should be of a durable material, neutral in color, which will enhance the total effect of the space.



Third

1. The third floor should be opened up at both the north and south ends of the second and third bays, as indicated on the third level floor plan, in order to restore the open feeling of the windows and arches at the facades as seen from both the exterior and the interior of the building.

As originally built, the main lobby on the second level extended the entire length of the building. Within the second and third bays, the lobby was open to the roof. This grand space, with its steel and brick arches and skylights, has all but disappeared through the years as additional floor space was constructed. Nowhere in the present building can one get the feeling of the original space.

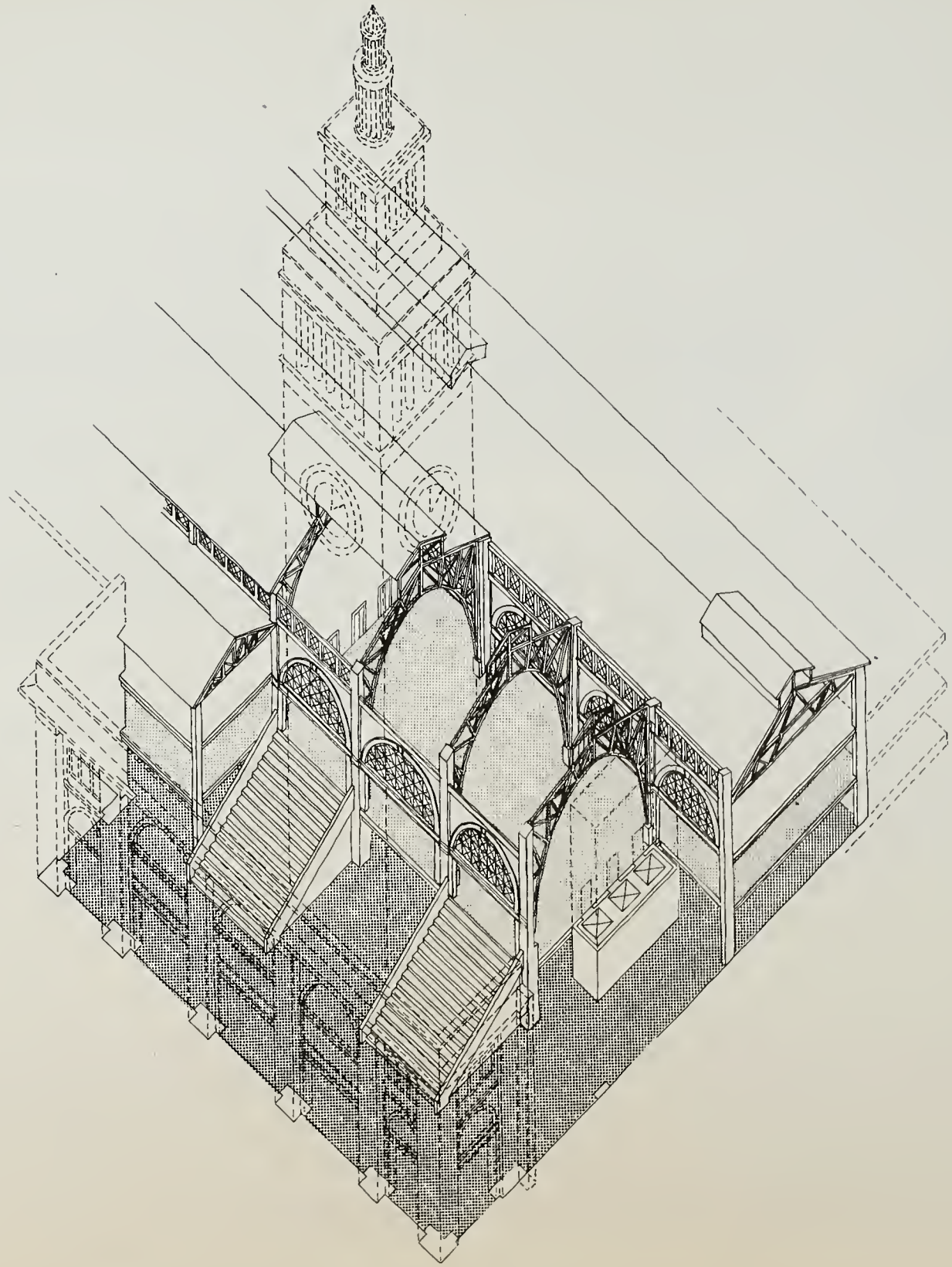
1. The central lobby of the building should be returned to the scale and sense of openness of the original design. The second level central lobby should read as a coherent whole. This will require the removal of the present third level in the central three bays of the space, as is indicated in the floor plans. The roof form should read from the second level lobby, and the skylights should be opened up again.

2. New structural trusses which resemble the original ones should be installed.

3. There currently are two passenger elevators serving the flow of people in and out of the building. If new elevators are added, they should be located at the opposite end of the enlarged lobby area, as indicated on the floor plans. The banks should be located symmetrically with respect to the existing elevator banks and the building centerline. This arrangement will provide a more uniform access to all parts of the building for both the north and south wings.

The cutaway isometric gives an indication of how the new lobby area on both levels might look after the lobby is enlarged, trusses installed, elevators added, and the two stairs made functional again. The central bay of the central pavailion and the tower are shown dotted for clarity.

The importance of reestablishing a grand space within the building's interior cannot be underestimated. In its own way, this grand space will provide exhilaration and appreciation of the building to match that generated by views of the Bay from the building.



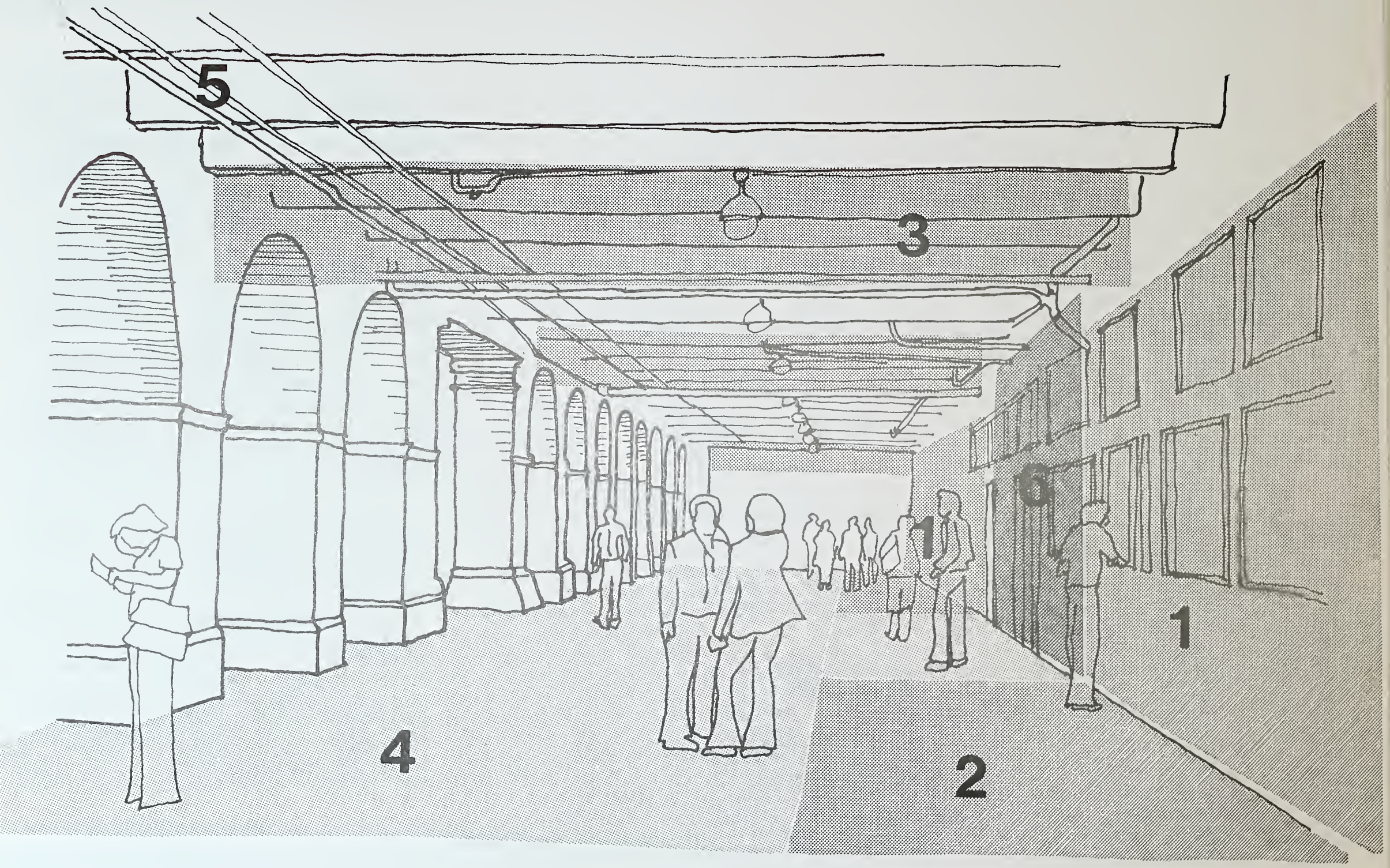
Cutaway View

1. The arcades should serve as the primary means of access to retail uses and public services on the ground floor. The arcade along the north wing must be reestablished, and it is absolutely essential that its width be identical to that of the arcade of the south wing.

2. If an arcade is built along the Bay-side facade, it should be approximately the same width as the City-side arcade. An alternative means of achieving public access along the Bay-side facade is through construction of a continuous public walkway beyond the building.

3. The arcades should be lively spaces which convert existing wall surfaces to attractive storefront fenestration (1); which set aside areas for colorful displays and open-air merchandising (2); and which make use of arcade ceiling space for imaginative signage and graphics (3). The floor surface (4) of the arcades should be the same as that employed for the other ground floor public spaces, as spelled out earlier in this section. The ceiling of the arcade area could be furred down to a level just above the tops of the arcades, thereby hiding pipes, ducts, and other equipment, or it could be left exposed (5).

4. Secondary passageways should be located at the square openings on the City-side facade (6). The ground level plan illustrates their potential locations. These passageways should provide secondary means of public access through the building. These passageways must be perpendicular to the main north-south arcade(s) and have the same paving, graphic and ceiling treatment as the major arcade(s).



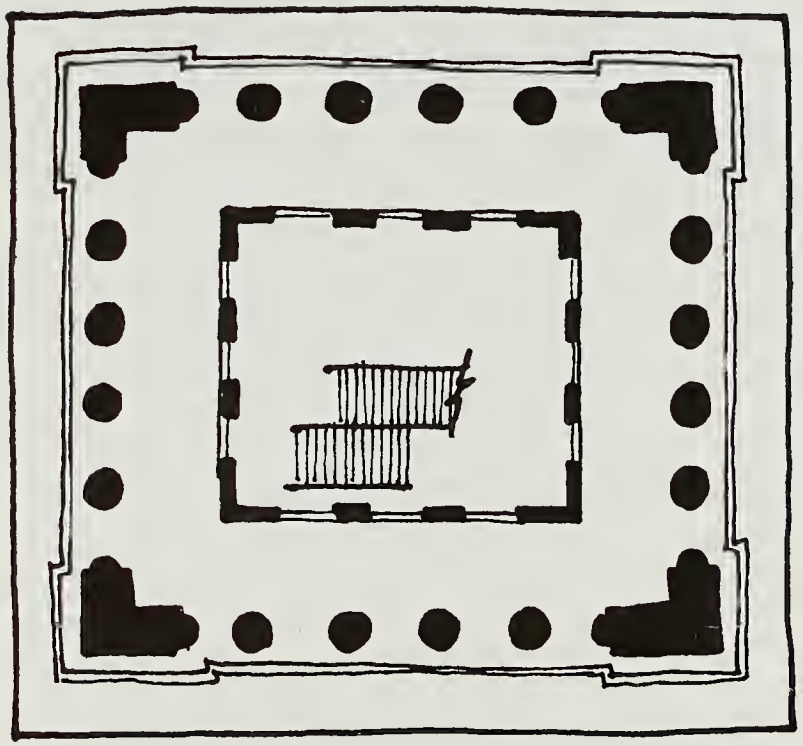
Arcade Modifications

The tower is one of the most prominent landmarks in the Bay area, and offers spectacular views of the city, particularly down the length of Market Street, and yet it presently is inaccessible to the public.

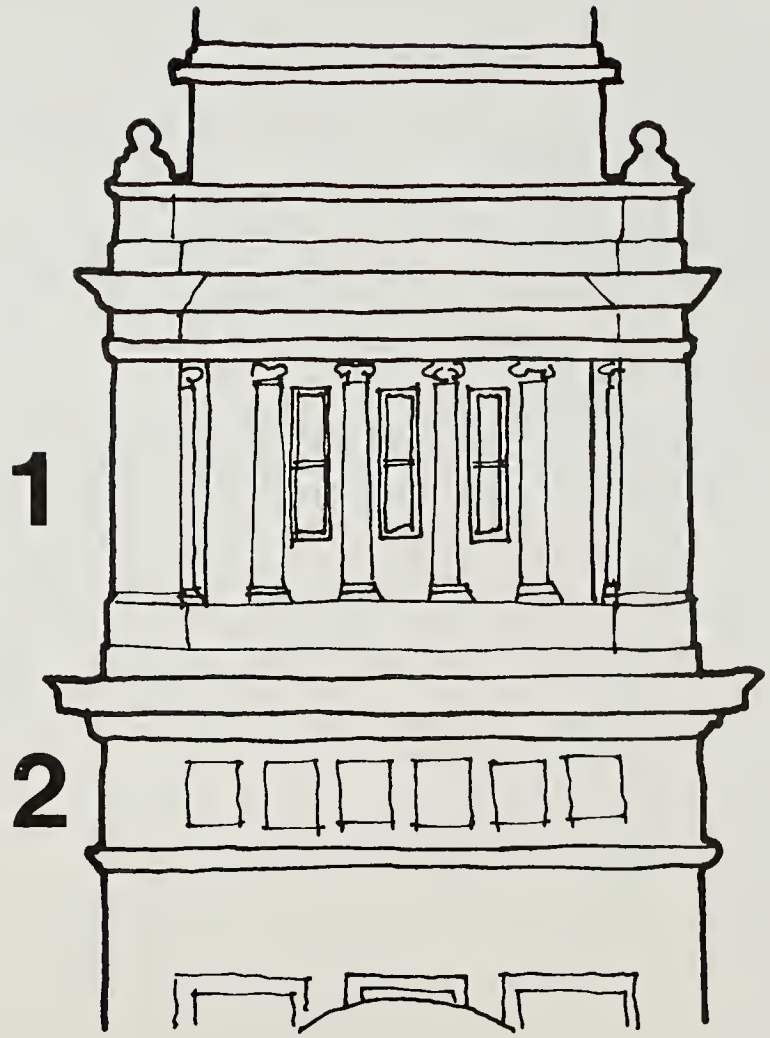
1. Public access to the tower should be provided. An observation area should be developed, either at the level of the first colonnade (1) or at the level directly below it (2).

2. The existing clockworks represent a superb piece of craftsmanship and, accordingly, the housing for this apparatus should be reconstructed to allow the public to observe its workings.

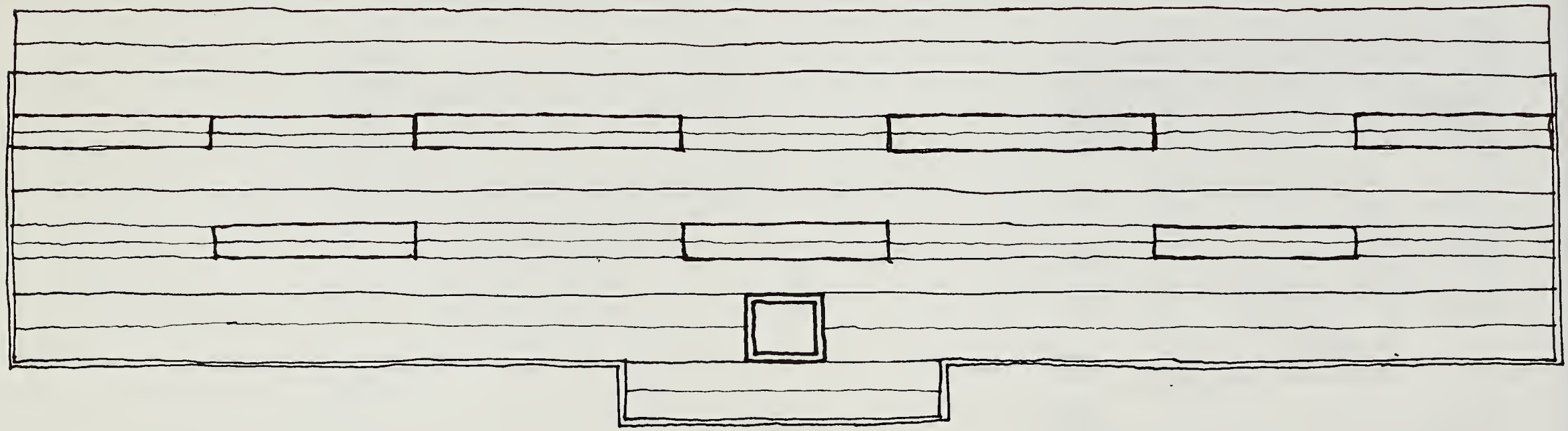
3. The addition of the observation area should not disturb the facade of the tower by becoming a large void or dark spot at the colonnade level. The tower currently is seen as a solid that rises to a point. The exterior of the observation area should be refinished with a glazing solution which respects the height of the existing windows. The glass should be tinted, if necessary, to minimize disruption of the tower's present exterior appearance.



Plan



Elevation



1. The roof should be perceived as a series of bays and monitors whose placement is symmetrical, and whose physical appearance reflects uniform treatment. This is particularly important when the roof is viewed from the Bay. The roof and its monitor ventilators should be symmetrical about the tower. Some monitors have been removed, and they should be replaced and made operable.

2. New skylights may be used in the first bay; they must be of flat glass and not the "bubble" type.

3. The roof currently has a large number of mechanical equipment units, as well as pipes and ducts, which are spread out over its surface. All mechanical equipment must be relocated into one or two penthouses which are unobtrusive in appearance. No mechanical equipment should be directly exposed or visible.

1. As mentioned above, the Ferry Building is one of the most prominent and well known landmarks in the Bay area. As such, it serves as its own sign. Almost everyone is familiar with its long form, accentuated by its central tower. It does not need any signage to indicate what it is. Thus, no exterior signage should be permitted on the building. The only exception to this is the existing "Port of San Francisco" roof sign. Because the roof sign adds to the character and image of the building and is a contributory element to the landmark quality of the building, it must be retained and restored. In addition, the sign visibility from the Bay must not be altered. If the roof in bay three is raised to provide more floor space, the sign must also be raised to insure its continued visibility.

2. Interior signs which are visible from outside the building should be permitted on the north, south and Bayside facades. Illumination is acceptable, but no flashing or animated signage should be permitted.

3. Signage for ground floor commercial activities must be contined to the arcades and other interior passageways.

4. It is strongly recommended that materials, maximum and minimum dimensions, and specific design criteria be spelled out and strictly enforced.

5. Restoration and renovation of the Ferry Building should include creation of a uniform signage system and distinctive logos.

1. The Ferry Building should read as a festive and lively building. The use of colorful banners and flags is encouraged. They should be hung from vertical poles, and not from windows or from anywhere else on the facade.

2. The use of flood lighting to highlight the building should be encouraged.

3. Existing TV antennas and other wires are to be removed.

SITE GUIDELINES

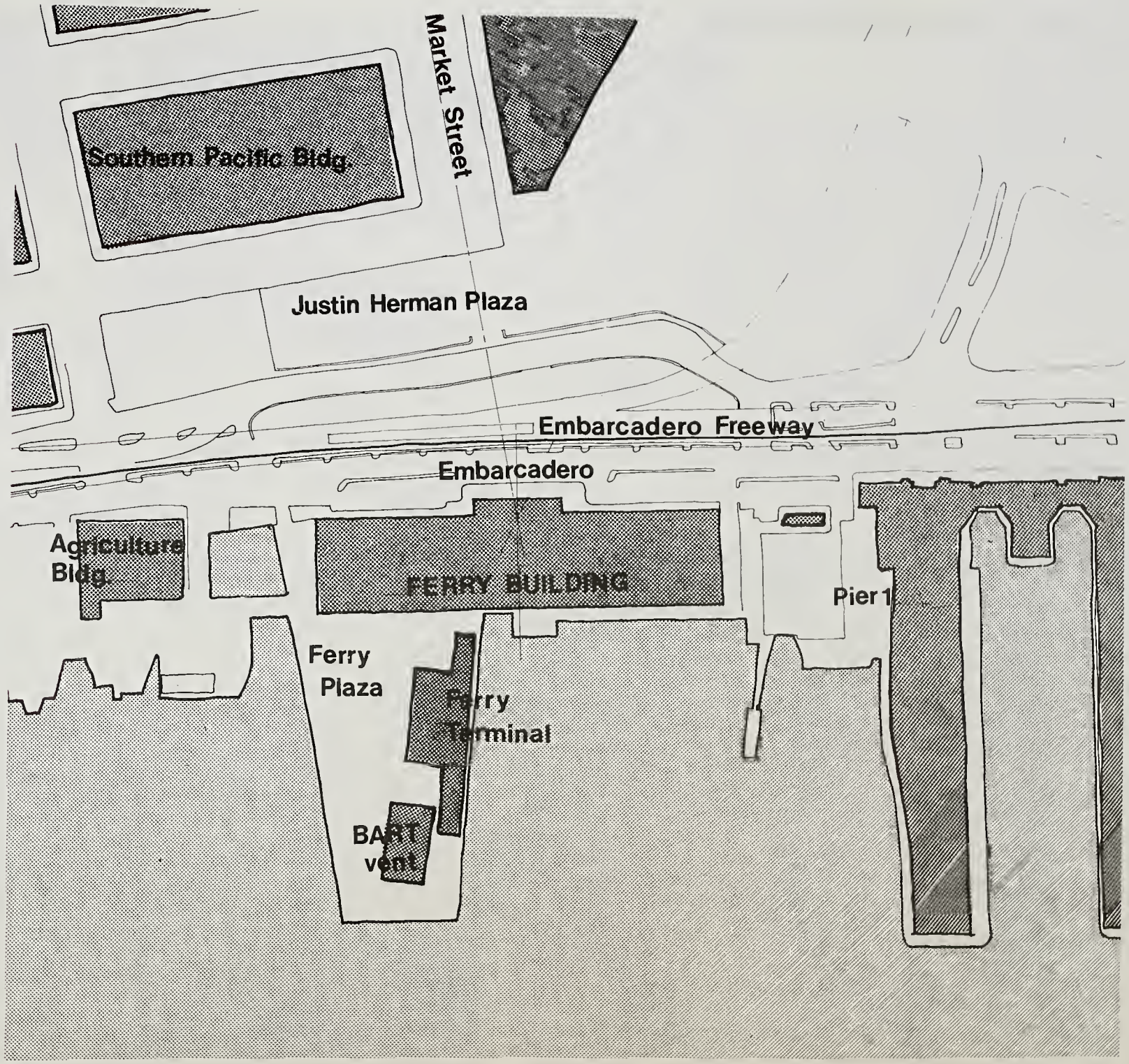
Without question, major changes in the character of the Ferry Building over recent years stem as much from land use and circulation changes in the immediate area of the building as they do from alterations to the building itself. Construction of the elevated Embarcadero Freeway facility in 1958 resulted in two radical changes to the Ferry Building: one, the physical presence and noise levels of the freeway facility overwhelmed the Ferry Building; and, two, the freeway facility visually and functionally severed the Ferry Building from the city. No longer could one look down Market Street and see the Ferry Building; only the tower remained visible above the second deck.

Other major changes in the area also have affected the building significantly. Market Street no longer terminates at the Embarcadero on the doorstep of the Ferry Building; instead, it takes a dog-legged turn at the Southern Pacific Building. Parking stalls and chain-link fencing now occupy an area on axis with Market Street, an area where for years the Market Street streetcar lines executed their turnabout. And construction of the BART tube in the mid-1960s resulted in construction of a large platform and ventilation housing east of the Ferry Building, now occupied in part by the new ferry terminal

facility of the Golden Gate Bridge, Highway and Transportation District, and soon to include construction of a separate restaurant facility. Finally, where the Ferry Building once commanded a prominent position along the Embarcadero when viewed from the Bay, the structure now is overshadowed by the dramatic silhouette of the downtown skyline.

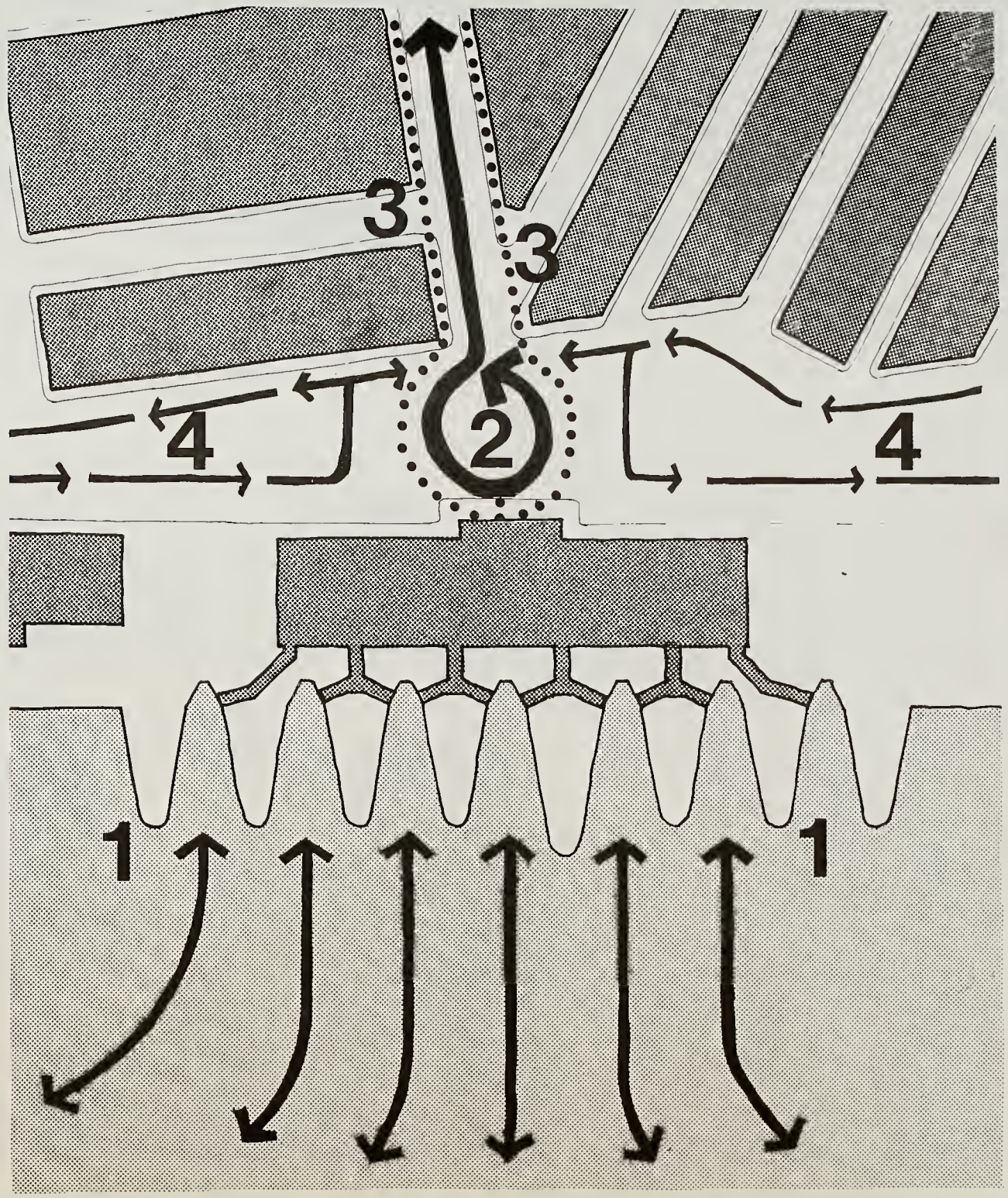
The purpose of this section of the report is twofold: one, it is to articulate several general principles which are geared to reestablishing or improving upon important functional relationships of the Ferry Building to its immediate environment; and, two, it is to spell out several specific site guidelines in direct support of restoration and adaptive use of the building.

Site Inventory



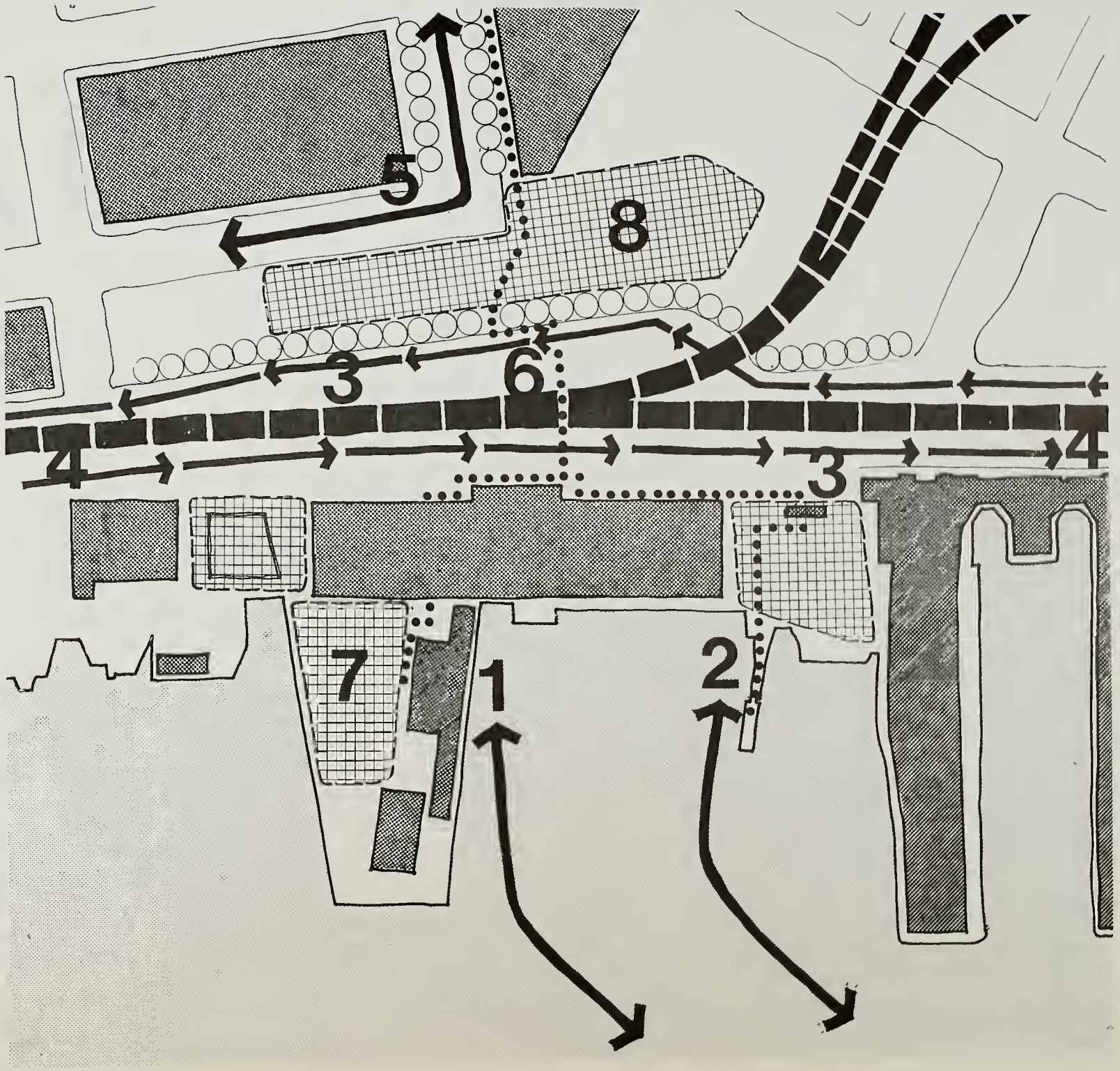
Original Site Relationships

Early site relationships which developed within the immediate vicinity of the Ferry Building involved primarily the transfer of people from one mode of transportation to another. The principal transportation modes and their respective routes and points of confluence are illustrated as follows: the arrival and departure of the ferryboats (1); the turnabout for the cable car, streetcar and horsecar lines at the foot of Market Street (2); pedestrian movement up and down Market Street (3); and vehicular traffic flow approaching the Ferry Building from points north and south along the Embarcadero (4).



Existing Site Relationships

Existing site relationships which directly affect the character, and hence public perception of the Ferry Building, involve activities which in most cases are not related to use of the Ferry Building as a terminal facility or transfer point. Only passengers of the Golden Gate ferryboats pass through the Ferry Building today; the passageway is a narrow hallway of a temporary nature (1). Other major activities within the immediate vicinity of the building include the Red and White ferryboat service, whose passengers arrive and depart north of the Ferry Building (2); moderately-heavy vehicular traffic along the Embarcadero, whose north and south lanes (3) are separated by the elevated Embarcadero Freeway facility (4); Market Street vehicular traffic, which must enter and exit the area via the Steuart Street "dog leg" (5); Market Street pedestrian movement, whose accessibility to and from the Ferry Building is confronted with many physical and visual impediments (6); Ferry Plaza (7); and Justin Herman Plaza (8).



GENERAL PRINCIPLES

1. The Ferry Building and Market Street (1) should be reconnected to one another, first by reducing impediments to pedestrian movement between the two, and eventually by reestablishing direct vehicular accessibility.

2. All physical and visual barriers to use and enjoyment of the Ferry Building should be minimized, or, where possible, removed altogether, from the area (2) between the western facade of the Ferry Building and the present terminus of Market Street.

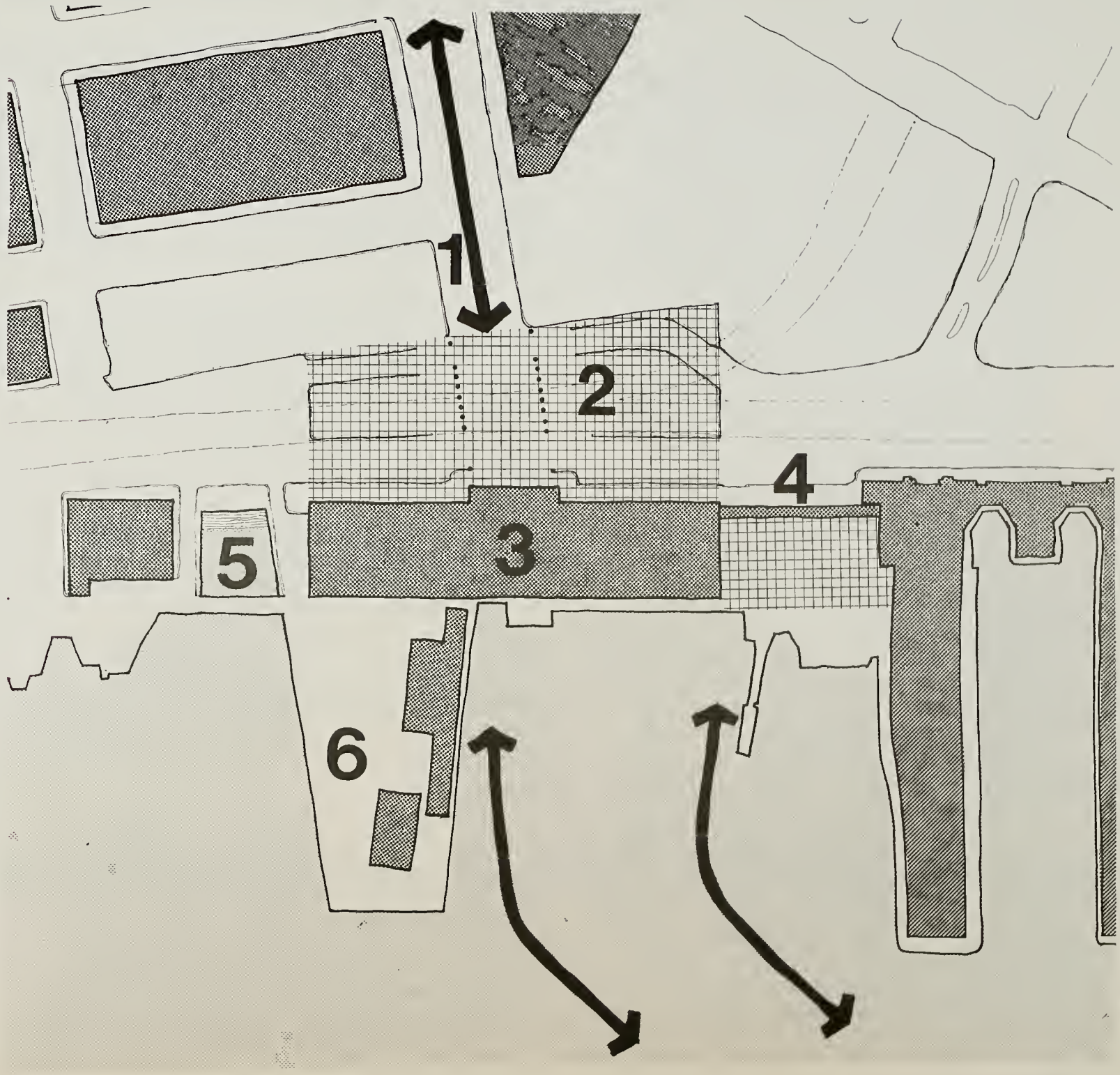
3. The Ferry Building (3) is a major symbol of the Bay area, and is a primary gateway to San Francisco. Accordingly, future development and changes of use within the immediate vicinity of the building must be consistent with and complementary to the special character of the Ferry Building.

4. An arcade-type structure (4) can be utilized to link the Ferry Building with Pier 1, and to provide definition to the plaza area which exists between these two structures. Further definition and enhancement of this plaza area can occur through the sensitive design and placement of small, ancillary structures. The arcade and any ancillary structures within this plaza area must not obstruct or otherwise interfere with vistas of the Bay from the Embarcadero.

5. The existing open area (5) between the Ferry Building and the Agriculture Building should be left open, free of structures and automobile parking.

6. Functional connection with the Ferry Plaza (6) should be strengthened, particularly in terms of pedestrian access and circulation. On the other hand, visual integration of the Ferry Plaza area and the Ferry Building is inappropriate.

Potential Site Relationships

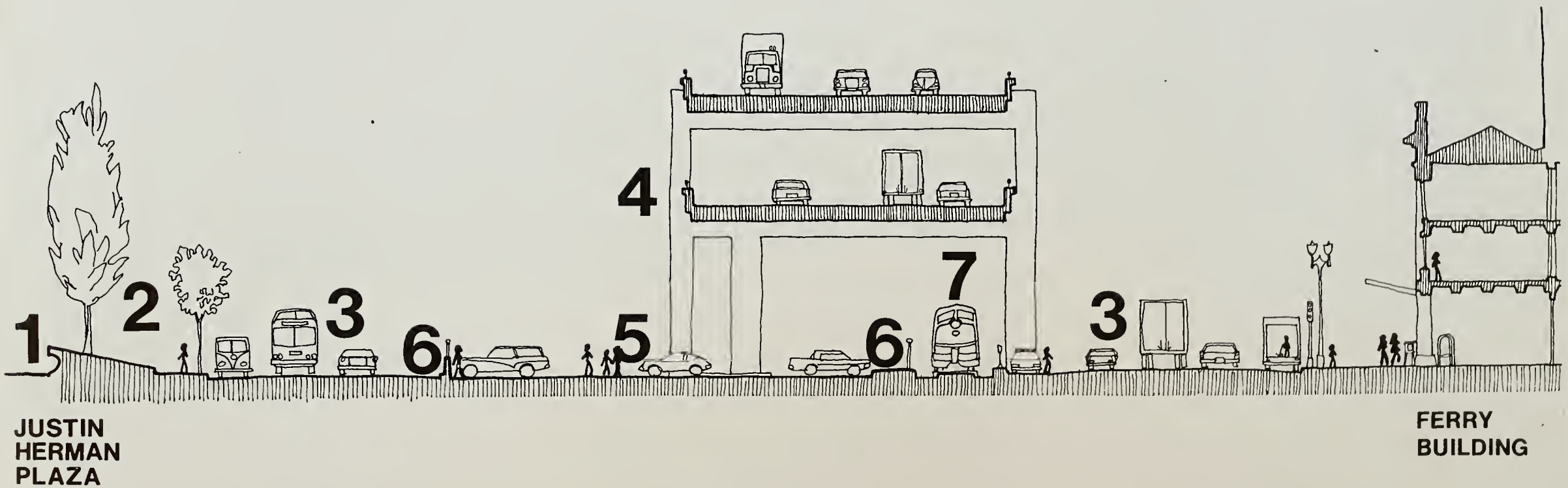


1. The most obvious and important area for site improvement is the connection between the front of the Ferry Building and the present terminus of Market Street. A section diagram through the Embarcadero, shown opposite, illustrates the numerous physical and visual barriers, both gross and subtle in nature, which exist in the area between Justin Herman Plaza and the Ferry Building. Such barriers include a concrete and earthen wall (1), two rows of trees (2), six lanes of moving traffic (3), the enormous piers and double platform of the Embarcadero Freeway facility (4), four rows of parked automobiles (5), concrete walkways and cyclone fencing (6), and the tracks and right-of-way of the Belt Railroad (7). These barriers should be removed and/or significantly altered to reestablish and improve pedestrian and visual access. Parking areas on the axis of Market Street and the entrance to the Ferry Building should be removed. Cyclone fencing should be removed throughout. Curb and pavement differentials should be eliminated along the Market Street axis and minimized in other areas, and the entire area between Justin Herman Plaza and the front of the Ferry Building should be paved in a uniform, hard-surface unit material, such as granite. This uniform surface treatment should serve as an apron extending from the front door of the Ferry Building to the curb of Justin Herman Plaza. Crosswalks should be directly on axis with Market Street to assert the critical relationship between the Ferry Building and the city's major thoroughfare. Traffic control, signaling and speed limits along this section of the Embarcadero should be altered to favor movement along the Market Street axis.

2. Metered parking spaces adjacent to the arcades of the north and south wings of the building should be removed, and the sidewalk width along these areas should be increased. The sidewalk paving material should be the same as that used in the apron referred to above. Curb areas along the north and south arcades should be delineated clearly for taxi and private auto pick-up and drop-off zones, and for short time-limit truck and service loading zones. Additional service and loading zones for longer-term, heavy transfer of materials and for refuse collection should be provided at the north and/or south ends of the building. Municipal Railway waiting zones also should be clearly delineated.

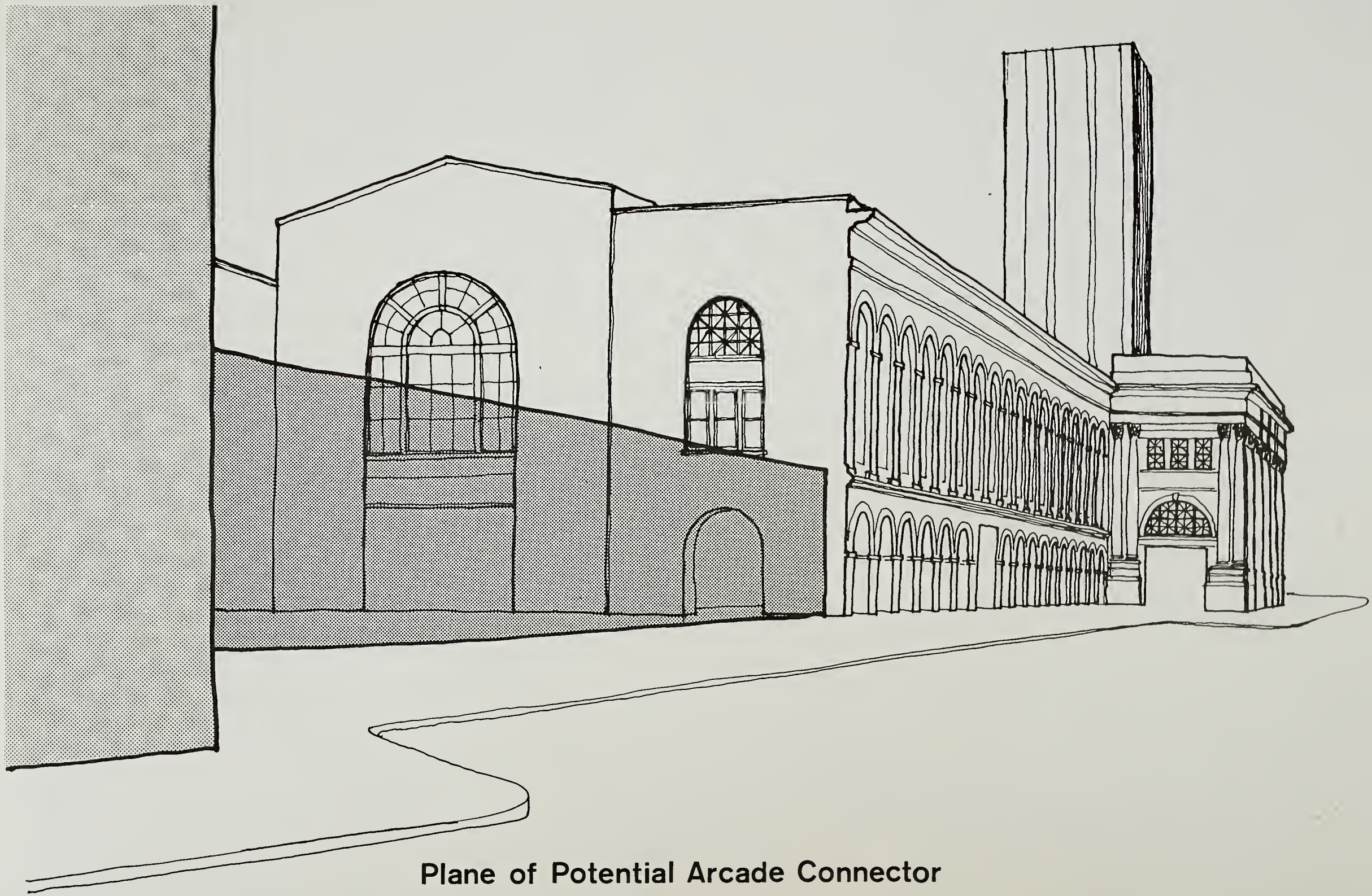
3. In the area immediately south of the Ferry Building, certain requirements exist for providing unimpeded vehicular access to Ferry Plaza. Additionally, the Agriculture Building possesses important three-dimensional design characteristics which should not be interfered with. It may be possible in this area to remove additional areas of decking, in order to expose the seawall, the line of which was established in 1877. The perimeter of this open water area should be considered for accommodating passive pedestrian activity, including areas for sitting and for viewing the seawall. A portion of decking should remain outward from the seawall to act as a bridge-type connection of the Agriculture Building with the Ferry Building.

4. Pedestrian accessibility to and from the new Ferry Terminal facility of the Golden Gate Bridge, Highway and Transportation District should be accommodated principally through concourses of the Ferry Building. The major Bay-side entryway to the Ferry Building needs to read clearly, and preferably in a grand manner. Additional pedestrian access should be provided along the entire length of the Bay-side facade, especially in the area adjacent to the Ferry Plaza. A uniform paving material should be used along the entire length of the Bay-side facade, to be used in part to differentiate the Ferry Building proper from Ferry Plaza.



Market Street Axis

5. The open area to the north of the Ferry Building presently is underutilized, and because of its location between the Ferry Building and Pier 1, presents several important design and use opportunities. As indicated on the opposite plate, an arcade-type structure is recommended to connect the two structures at the front facade line, not only to continue the line of the existing maritime structures along the Embarcadero but also to clearly define the edge of the Embarcadero at this point. Additionally, the area between the two buildings now would become secured. The arcade connector should be physically and visually transparent when experienced at hand, so as to preserve vistas of the Bay. However, when seen from a distance either up or down the Embarcadero, or from across the Embarcadero, it should reinforce the east line of the Embarcadero. It should be no higher than the projecting belt course above the Ferry Building arcade, and it should not attempt to mimic or appear as an extension of the Ferry Building, although its rhythm and scale should be sympathetic to the Ferry Building. The plaza area behind the arcade connector should not contain any large grouping of trees or other bulky or heavy objects, for such objects are foreign in nature to an environment of decking built on piers over the waters of San Francisco Bay. Any structures placed within the plaza area should be of an ancillary nature, constructed of light and transparent materials which are compatible with, and which do not exceed the height of, the arcade connector.



Plane of Potential Arcade Connector

APPENDICES

United States Department of the Interior

HERITAGE CONSERVATION AND RECREATION SERVICE
WASHINGTON, D. C. 20240

IN REPLY REFER TO:
F78-TPS

Mr. Charles Hall Page
Charles Hall Page and Associates, Inc.
364 Bush Street
San Francisco, California 94104

Dear Mr. Page:

Thank you for your informal presentation this past Wednesday, June 14, on proposed rehabilitation plans for the Ferry Building in San Francisco, California. Both Ward Jandl and John Volz of my staff were impressed with the general approach of your firm in preparing a "developer's kit" for the rehabilitation of this San Francisco landmark. The overall guidelines set forth in your presentation, including plans to retain such significant architectural features as the ground floor arcades and replacement of missing sash with historically correct replacements, are clearly in keeping with the intent of the Secretary of the Interior's "Standards for Rehabilitation."

We appreciate your efforts to bring about a sensitive rehabilitation of this important building and look forward to reviewing plans in greater detail as they are developed.

Sincerely,

Lee H. Nelson, AIA
Acting Departmental Consultant
for Historic Architecture
Chief, Technical Preservation
Services Division

STATE OF CALIFORNIA—THE RESOURCES AGENCY

EDMUND G. BROWN JR., Governor

DEPARTMENT OF PARKS AND RECREATION
P.O. BOX 2390
SACRAMENTO 95811
(916) 445-8006

July 14, 1978

Mr. Charles Hall Page
Charles Hall Page and Associates, Inc.
364 Bush Street
San Francisco, CA 94104

Dear Mr. Page:

Thank you for the opportunity to provide comments regarding the design guidelines being prepared by your firm for development of the Ferry Building, a National Register property.

The Staff Architect has viewed the preliminary draft of the guidelines, consisting of the architectural renderings and the "Report Outline", and they appear compatible with the Secretary of the Interior's "Standards for Rehabilitation." The need to provide for development potential, as well as for preservation of the architectural and historical integrity of the structure has been taken into consideration. Rather than being restrictive, the guidelines appear to have a positive nature that should encourage better rehabilitation work.

The devastating change occurring to historic structures has aroused an awareness of the urgency to control rehabilitation. The Office of Historic Preservation wishes to encourage the further use of design guidelines. Change has to be accepted as necessary if historic structures are to remain viable, but it should be controlled so as to enhance rather than to diminish historical and architectural integrity.

Please do not hesitate to contact Steade Craigo, Preservation Architect, at (916) 322-8597, if you require further assistance on this matter. Also, Mr. Craigo will be glad to review the design guidelines when further refined.

Sincerely,

Knox Mellon

Dr. Knox Mellon
State Historic Preservation Officer
Office of Historic Preservation

SRC:gs

NOTES

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